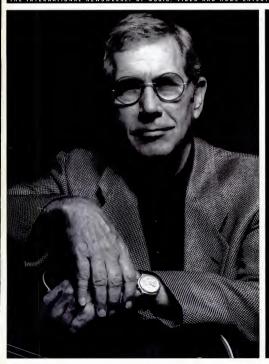
The International News weekly of music, video and home entertainment of december 6, 1997



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G As 1997 Comes to a close, th<mark>e entire Entertainment Industry is on The Verge of a new Millinium... That which was once fragmented has evolved.</mark> No longer are the lines that divide Film, Music, Art, Theater, Fashion and Sports clear and Stringent. It's the beginning of a new Era in the entertainment Business... The term crossover has taken on new meaning. Hip Hop Artist are promoting clothing lines, Actors are recording Music, Poets are directing Mini-Movie Music Videos, The entire industry is becoming a "Perfect Montage" of societal thoughts Ideals & Methodologies. This is the catalyst from which a new vehicle has been Born.... That vehicle is THE VERGE COMMENCES Saturday December 6th, 1997 @ Club Onvx 245 22nd Street @ Collins Ave. Miami Beach, Fl. FEATURING A SPECIAL PERFORMANCE BY: SO SO DEF RECORDING ARTISTS JACCED EN Performing there new Hit "The Way That You Talk" FEATURING JERMAINE DUPREE & DA BRAT

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC VIDEO AND HDME ENTERTAINMENT

Labels Piggyback **On The Success Of Best-Selling Books**

BY EILEEN FITZPATRICK

LOS ANGELES-The tremendous success of such best-selling authors as Deepak Chopra, Neale Donald Walsch. Thomas Moore, and dating guru John Gray has some labels seeing the writing on the wall: Spiritual themes sell. Now they are tapping into that vein themselves with the release of companion audio projects that translate the spiritual mood and message of those and other books into music.

On Nov. 18, Windham Hill released 'Conversations With God," a compilation inspired by Walsch's best-selling "Conversations With God, Book 1," which has spent 48 weeks on The New York Times' nonfiction best-sellers list.

(Continued on page 89)

RETAIL TRACK

An Update On The State Of Affairs At Alliance Ent. PAGE 74

Electronica: The Beat Goes On Genre's Long-Term Potential Now The Focus

BY DOUG REECE and LARRY FLICK

NEW YORK-The unexpected breakout success of the Chemical Brothers and Prodigy in 1996 sparked

a media frenzy heralding the dance-rooted electronica genre as the sales savior of an ailing U.S. music industry in '97 (Billboard, Feh. 15). After a year of minor victories and mixed sales for a spree of majorlabel signings, a more guardedly optimistic industry outlook prevails.

Oft-repeated words like "education" and "patience" now suggest a stateside mind-set geared more for a marathon than a sprint.

"Is it going to he 'the next big thing' that all the hype has tried to make it out to he? Possihly not," says Keith Wood, CEO of Caroline Records (U.S.), whose Astralwerks sidiary has been at the forefront of the electronic dance movement with such successful acts as the Chemical Brothers, Photek, Fatboy Slim, and Future Sound Of London

"But that's a good thing. Anything that explodes has a very short life

Other industry executives apparently agree, given the continued comm ment of major labels and the market saturation of

electronic projects. Acts with major-label projects in current. release include Brian "BT" Transess on Kinetic/Reprise: Sneaker Pimps

and Daft Punk on Virgin; Crystal Method on Outpost/Geffen; DJ Shadow and DJ Krush on Mo' Wax/London: Olive on RCA: Gus Gus on 4AD/Warner Bros.; Aphex Twin and Laika on Sire; Apollo 440 on 550 Music; Portishead on Go! Beat/London; (Continued on page 96)

U.K. Ponders Appetite In U.S. For Its Artists BY DOMINIC PRIDE

LONDON-The U.S. industry was unrealistic in expecting the new wave of electronic music to energize a sluggish market, say

British artists and labels. But American audiences can-and will-accept the new generation of gritty U.K. alternative dance acts, argue ohservers here, though the movement will develop organically, just as it did at

Earlier this year, some American industry executives were predicting (Continued on page 96)



Foreign Signings Paying Off

For Germany's Major Labels

home

that "electronica," a catch-all genre that puzzled as many as it irked here, could provide a much-needed impulse in a market lacking a defining creative

used to breaking international acts in the Germany, Switzerland, and Aus-

tria (GSA) market before offering



MUSIC VIDEO

Jamiroguai,

Elliott Vids Get

Groun/Enic act Jamiroouai, scored a hat trick at the 19th annual Billboard Music Video Awards, beld (Continued on page 105)

MTV, Box To Bow **Multiplex Channels** BY CARLA HAY

LOS ANGELES-The music industry is reacting with guarded optimism to the official announcements from MTV Networks and the Box regarding their launch of "multiplex" digital channels, focusing on specific musical genres. If (Continued on page 98)

Internet Exposure Ups Profile Of Clips

BY DOUG REECE

LOS ANGELES-The growing presence of music videos on the Internet stands to be a boon for record labels looking for alternate means of exposure for their artists, (Continued on page 98)

Spain Stresses Latin Links

New Awards Build Bridge To Americas BY HOWELL LLEWELLYN after the Nov. 20 ceremony in Madrid.

and ADAM WHITE

MADRID-Spain's music industry is celebrating the success of its inaugural Premios Amigo awards ceremo ny, regarding it as the first foundation stone of a new, trans-Atlantic link with Latin America

"This is the beginning of a process

which we really think will invigorate

the Latino music markets," said Warn-

er Music Spain president Saul Tagarro

SEE PAGE 4

E PAGE 47



gories; indeed, they are thought to be the first such ceremonies outside Latin America to embrace that region's artists with a separate catego-ry. Another Amigo honoree was (Continued on page 97)

tional A&R. Dissatisfaction with repertoire signed hy their Among those honored were several Spanish artists whose music has alaffiliates in English-speakready attained popularity ing markets has led Gerahroad, including Rosana man execs to sign acts Arbelo, Alejandro Sanz, and directly, say labels here. Ricky Martin. The 15 awards

Now German majors are beginning to see significant revenue streams from their sister companies worldwide as their

BY WOLFGANG SPAHR

recognition. German companies are getting

HAMBURG-Germany is fast bethem to their partners in the U.S. or coming a nowerhouse for internathe U.K. again. Backstreet Boys. 'N Sync. and Worlds Apart are just some of the names that were well-known in Germany before becoming

For many years, German companies have









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ds At Retail, Radio, Press & Video (ERSARY (NOV. 23rd)



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Kickoff Of '98 Chart Year Brings Changes Labels' Nashville Divisions Will Now Be Delineated

The start of the 1998 chart year, which hegins with this issue, brings changes to Billboard's charts. The most significant finds Billboard delineating Nashville divisions from same-named pop labels. Other changes bring a streamlining of references to soundtrack-related singles, along with the introduction of updated vernacular in the magazine's chart legends.

On charts that are not country-music specific, such as The Billboard 200, Hot 100 Singles, and Top Pop Catalog Albums, the label listings for singles or albums from autonomous Nashville divisions that have the same name as that of a pop lahel will now be differentiated with the parenthetical inclusion of the word "Nashville." For example, Shania Twain titles will be credited to "Mercury (Nashville)" rather than "Mercury

The change in label designations will allow Nashville rosters to show up as stand-alone labels in the label standings in next year's Year in Music issue. The shift also levels the playing field for the pop labels that bave different names than those of their Music Row cousins, as happens with Capitol and Capitol Nashville, or Arista and Arista/Nashville. Listings on the country charts, bowever, will remain unchanged.

"Differentiating the listings of autonomous Nashville divisions will enable country's hottest labels to earn their own place in the sun in the Yesr in Music label standings for The Billboard 200 and Top Pop Catalog Albums, while sorting out an apples-and-oranges problem in comparing the pop labels' chart performances," says Geoff Mayfield, Billboard's director of charts

Also starting with this issue, the field in chart legends that previously read "Label" will now read "Imprint," a change that slao will be reflected in this ear's Year in Music issue, dated Dec. 27. year's Year in Music issue, units Weekly and biweekly sales charts will continue to carry a "Distributing Label" field to mark cases in which the selling label is different than that of the listed imprint, while weekly radio charts will continue to print a "Promotion Label" field. However, the umbrella promotionlabel, distributing-label, and marketinglabel categories, which previously appeared in the Year in Music issue, as well as Billboard's periodic genre spotlights, will now simply be referred to as

"Labels."

This issue's charts also see a simplification in the listing of soundtrack singles. with such entries being listed simply by song title.

"In our previous policy, we only list soundtrack references when they appeared on a single's lahel copy, which

made this an arbitrary designation. The soundtrack references also leads to potential confusion when a single appears on both a soundtrack album and an artist's own album," Mayfield explains.

Henceforth, movie titles will only be listed on singles charts when they are actually part of a song's title.



"Stone' Gathers Supporters. Paul McCartney's critically acclaimed symphonic work "Standing Stone" premierad to a sold-out audience Nov. 19 at New York's Carnegie Hall. The event, sponsored by Merrill Lynch, raised \$75,000 for VH1/Time Warner Cable's "Save The Music.* an initiative to restore and maintain music education in public schools, and an additional \$75,000 for the Livernool Jostitute of the Performing Arts, Before the Cameria Hall show. McCartney presented the \$75,000 check on behalf of Merrill Lynch to John Sykes, president of VH1; Barry Rosenblum, president of Time Warner Cable; Rudy Crew, chancellor of the New York City Board of Education; and Tom Freston, president/CEO of MTV Networks. Pictured in the top photo, from left, are Freston; Rosenblum; Sykes; McCartney; Steve Murphy, president of Angel Records/EMI Classics; Paul Critchlow, senior VP of marketing and communications at Mentil Lynch; and Crew. McCartney was also joined backstage by staffers from EMI Classics, the label that in September released the London Symphony Orchestra recording of "Standing Stone," conducted by Lawrence Foster. In February, the label will release a home video of the world premiere of "Standing Stone," which took place in London. Pictured in the bottom photo, from left, are Jay Landers, senior VP of A&R at EMI Classics; Bernics Mitchell, senior director at EMI Classics; Murphy; McCartney; Deborah Dugan, executive VP at EMI Classics; Aimee Gautreau, VP of sales and marketing at EMI Classics; and Jennifer Perciball, publicist for Angel Records/EMI Classics



CANADIAN RAP

14.4-12

a Chailis n White Sen Schlager

1 was disappointed in your omission of a Canadian feature in your "Global Rap Pulse-Word From The World" article in the Nov. 22 Billboard rap spotlight. As a Canadian firmly entrenched in the exploding scene, 1 write you this letter with the hopes that you will recognize this mistake and address it in an upcoming issue.

The history and development of rap music in Canada is the richest and deepest outside of the U.S. From the late '80s, we brought you such international successes as the Dream Warriors, Maestro Fresh Wes, and Michie Mee

In the past year, we have seen Figure IV/ BMG Canada sign and release one of the best BMG Canada sign and release one of the Dest groups in Canada, Rascalz. Rascalz's third album, "Cash Corp," has old over 20,000 units to date in Canada alone. They recently record-ed two tracks with hip-hop legend KRS-One

LETTERS for their upcoming new album. Look for Rascalz's new set to be released worldwide via varjous outlets within the BMG family

Also, 1997 saw the launch of the first co venture/label deal in Canadian history. EMI Canada has backed Ivan Berry's Beat Factory label. Beat Factory has released three compilations of Canadian and R&B music in the last year and a half since its inception.

U.S. majors have already recognized the potential. Warner U.S. signed Toronto rap-per Saukrates, who is scheduled for a secondouarter release. Canadian dancehall legend Carl Marsball bas been signed to Island Jamaica. Another Toronto native, Kardinall Offishall, signed a publishing deal with Warner/Chappell Music.

All this has spawned an influx of record-breaking chart debuts in Canada's Sound-Scan chart. 1997 saw three U.S. urban releas es debut at No. 1 and countless others debut in the top 10 and remain there for weeks at a time. This had never before been achieved. Sol Guy

Director, International Artist Development Arista Records New York

Larry LeBlanc, Billboard's Canadian correspondent, responds: Many of the Canadian ran acts mentioned have been featured in Billboard in the past year. There was, for example, a full profile of Ivan Berry's Beat Factory label emphasizing its compilation series that dealt with Choclair, Whitey Don, and Kardinall, whom Guy mentions. Recently we featured Canadian R&B singer Carlos Morgan, and I did a major piece the previous year on Carla Marshall. As well, there have been several pieces in the past year in the International section lambasting Canadian A&R for ignoring R&B music.

Letters appearing on this page serve as a forum for the expres nion of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 1515 Broadway, New York, N.Y. 10006

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EMI Eveing New Efficiencies In Wake Of 'Flat Market'

BY JEFE CLARK-MEADS

LONDON-The EMI Group says sug gestions that it is about to shed jobs and cut back its activities are unfounded.

The speculation arose because of a phrase in the statement accompanying the company's interim figures released Nov. 24 that said that, because of the difficult world market, EMI "will continue to address the cost base of our operations around the world.

But chairman Sir Colin Southgate tells Billboard, "People have leapt onto the idea that we are going to slasb a thousand jobs-but It's nothing like that whatsoeve

Southgate says the reality is that EMI is reacting to a flat world market by seeking new efficiencies.

"We are building a central distribution facility at Uden [the Netherlands] for larger, bulk items," Southgate says. "That will obviously give us a lot greater efficiency, and we have a program of things like that which will make us more efficient."

Such efficiencies are made necessary, he adds, by a market that Southgate says is growing at 1% currently and that will continue to rise at that rate tbroughout next year. Southgate says this conclusion is not just EMI's percention but is a common view across the industry. "It's not just EMI that thinks this. Sony and Warner and PolyGram do as well.

In the six months to Sept. 30, the EMI Group-which encompasses all EMI Music labels and publishing companies and the HMV retail chain-had revenues up 4.9% to \$2.62 billion at constant exchange rates, the company says However, operating profit fell by 4.5% to \$194.5 million. The company adds that the strength of the Britisb pounds in which it reports reduced the real value of revenues by \$243 million to

\$2.37 billion and operating profit by \$23.8 million to \$170.7 million.

EMI Music bad a decrease in operating profit of 3.6% at constant exchange rates to \$216 million on revenues up 3% at \$1.92 billion. At actual exchange rates, the company says, operating prof-it was 14.6% down at \$191.42 million on revenues down 8.4% to \$1.7 billion

At HMV, which includes U.K. bookselling chain Dillons, first-half sales rose 8.9% to \$666 million. Sales were up 14.1% at constant exchange rates, the company says. HMV had an operating lass of \$20.7 million, a result in line, says the EMI Group, with expectations for the quieter first balf of the year. The EMI Group points out, though, that in comparable stores, HMV's sales were on average 3.2% ahead of market growth. During the first half, HMV added 6,000 square meters of trading space to its global operations, the com-(Continued on next page)

10

EMI

(Continued from preceding page) pany says.

Southgate says the fact that EMI Music had its operating profit reduced at a time when revenues rose was largely a function of a change in fortunes for the company's Japanese affiliate.

"Japan has gone from a substantial profit in the first half of last year to a loss for this year," says Southgate. "It's the biggest swing we have."

He notes that EMI is still in the process of "revitaling" its Japanese management that it began in May but adds that one of the reasoms for the poor showing there in the first half was "a louy release schedule." He expresses bis confidence, though, that the company will be back in profit in the second half of EMI's fiscal year.

Southeast easys the performance of the Japanese company should be seen against the background of a total market down 12%. He notes another area of difficult trading as Southeast Asia, where, he says, the

'If we've done nothing else in the last seven or eight years, we have improved efficiency' —Colin Southgate

market "is in the toilet, if I may put it tbat way. It was 10% off in the first half and is probably much worse by now."

The strength of the British pound has also sucked imports into the U.K. from continental Europe, he states, whereas in times of a weaker pound, imports flowed the other way. Southgate cites the U.S. market as up by around 3.5%.

Within these conditions, he asy, BM's atrong release acbedule spearheaded by Spice Girls"-Spice (the EMI forup's top-selling album, with 8 million emits add album, with 8 million emits add intat year), Radioheadt "OK Computer," the Rolling Stones" "Bridges To Babyion, "Sir Paul McCartney's "Flaming Pie," and Mereddit Prockst "Burring The Edges"— Brockst "Burring The Edges" ahare in the aix months by 1.6% to "around 14%."

Boltered by this, Southgate any he remains confident of EMI's ability to survive a flat market. "I do believe we are an extremely efficient organization. If we've dome nothing else in the last seven or eight years, we have improved efficiency. Efficient organizations always do better in these times. I remain bullish."

Southgate states that there have been no offers to buy the EMI Group despite its successful establisbment as a stand-alone company following de-merger from Thorn EMI last year.

EMI reports in British pounds. The exchange rate used in this story is \$1.70 to the pound.



Brings Federal Prison Sentence

BY CHRIS MORRIS

LOS ANGELES-Already serving a nine-year state sentence on an assault conviction and facing a U.S. probe into his label's husiness affairs, Death Row Records owner Marion "Suge Knight was hit with an 18-month federal prison term on Nov. 24 here after his probation in a 1994 weapons case was revoked.

Following an agreement between Knight's attorneys and federal prosecutors, the record executive will serve only six months of federal time: He was credited with the year he has served in state prison since L.A. Superior Court Judge J. Stephen Cauleger revoked his probation in the assault case on Nov. 26, 1996.

Knight will do his time in a federal facility upon completion of his state sentence. At the federal hearing, prohation officer James Bouchard said that Knight will end up serving 41/2 years of his nine years of state time (he is incarcerated in the Men's Colony in

BMG Classics Establishes New Euro Structure

BY JEFF CLARK-MEADS

LONDON-BMG Entertainment International is placing its classi operations in Europe into a new, contientwide structure.

The company says it is responding to the new reality of the European Union's 15-nation single market with the setting up of BMG Classics,



Europe, under Lars Toft, currently managing director of BMG Denmark. Based in Munich, the new structure will mean the head of the classical division in each Euro pean country will

report to Toft rather than to the head of his or her local BMC affiliate

Toft will assume his new role once a replacement has been found for him in Denmark. In his new position, he will report to Cor Dubois, president of New York-based BMG Classics.

Dubois says that the new structure recognizes the new order in Europe and allows BMG to be more effective with its international artist marketing

"This new structure will not only position us perfectly to respond to the rapidly developing EU market, but will allow us to have a very focused, tarandow us to have a very locused, tar-geted approach in repertoire develop-ment and marketing for the adult con-sumer we cater to," says Dubois. "It was only a matter of finding the right executive who could both formulate the new structure and implement it."

Toft has been managing director of BMG Denmark since 1994. Prior to that, he was director of marketing and sales for EMI-Medley in Denmark and had been marketing manager, Europe. for Warner Music International in London from 1990-92.

A BMG statement says that in his new role, he "will establish and main-(Continued on page 97) San Luis Obispo, Calif.); with the addition of the federal sentence, Knight should remain behind bars until sometime in early 2002.

Knight's latest legal setback stems from his role as a minor player in a major 1994 drug case and is tied to a 1992 assault in L.A. and a much-reported 1996 beating in Las Vegas.

In April 1994, Knight was named in five counts of a wide-ranging federal indictment handed up in Las Vegas. The principal target of the indictment was Ricardo Lorenzo "Ricky" Crockett, the reputed kingpin of a large cocaine-trafficking ring. Knight, who was one of 30 defendants in the case. was charged with illegally purchasing two .40-caliber Glock nistols from (Continued on page 105)

Knight's Latest Legal Setback | MIDEM Asia '98 Is Being Moved To Bali Switch From Hong Kong Is Aimed At Cutting Costs

BY GEOFF BURPEE

HONG KONG-Relocating MIDEM Asia to the Indonesian vacation center of Bali from the business powerhouse that is Hong Kong does not, at first, sound like a way to reduce costs.

But officials at the Paris-based Reed MIDEM Organisation (RMO), which stages the annual West-meets-East ention, contend that the venue switch in 1998 will save participants between 10% and 30% compared with this your

MIDEM Asia '98 is now due to be held May 26-29 in the Sheraton Hotel Convention Center in Bali's Nusa Dua resort; it was originally scheduled to take place in Hong Kong earlier that month

Moreover, a cross section of music industry professionals polled by Billboard approve of the new site. "It's a wonderful idea," says Harry Hui, Asian regional VP of Warner/Chappell Music. "in that it will help to demonstrate Asia as a music culture beyond Hong Kong." The region's industry is "not only about Cantopop and Mandopop," he adds.

Given the current turbulent state of Asian economies, most executives say the cultural significance of the venue change is secondary to hard economic realities Mirko Whitfield RMO's Asia/Pacific director of marketing and sales, points to Hong Kong's high infrastructure costs. "The hotel prices [in Balil are as much as 40% less than ose in Hong Kong," he says.

The show will be spread across four days instead of three at a discounted registration fee, according to RMO, and the cost of an exhibition booth will also be cut. This year, the price to exhibitors of the first nine-sq neter unit w 29.350 francs (\$5.140). For 1998, the price will be dropped 12.5% to 25,500 francs (\$4,473). The second ninesquare-meter unit is similarly discounted, to 22,500 francs (\$3,950).

Individual delegates, which at MIDEM Asia '97 paid a registration fee of 3,400 francs (\$600), will next year pay 2,450 francs (\$430), a 30% discount The greatest savings are expected to come in travel packages. currently being worked out with local hoteliers, although RMO declines to nent on specifics.

At Thai independent Bakery Records, managing director Kamol Sukosol Clapp says his initial reaction to the venue change is positive ("a better atmosphere"). But the choice of locale pales in significance compared with the harsh economic climate plaguing Bakery's local market, where the value of the Thai baht to the dollar has plunged more than 40% since August. "I don't know how the other countries are faring," he comments, "but here it doesn't look good." Nevertheless, Clapp says, he plans to attend the next MIDEM Asia

"Wherever they move to," states Leslie Mok, regional director of peermusic's Asian publishing operations, "we are not there for vacation. We are aiming to know more friends in the industry. We spend several days [at MIDEM Asia], and if the content is good, [the event] is useful. MIDEM should put more thought into the con-tent." He adds, "Many of the friends in the industry didn't feel that it was very useful this year."

"Bali is a great idea," says Michael Primont, managing director of the China representative office of Cherry Lane Publishing. "I think it will help boost the flagging numbers from last year. But I also think it will make it more difficult for Chinese companies to participate "

As an Asian resort, Bali (2,000 miles southeast of Hong Kong) is familiar to many residents of the region and as such holds little novelty value, "But with the representatives from the U.S. and the Europeans," says Bakery's Clapp, "there'll probably be fewer people strolling the exhibition floors and more deals being done on the beach."

Government agencies that subsidize national companies' participation in such trade events will not be concerned with the versue switch if the comments of a spokesman at the U.K.'s Department of Trade and Industry (DTI) are typical. The agency supports events, not locations, says the DTI officer, so the move to Bali is not material.

At the British Phonographic Industry, which coordinates its members involvement in MIDEM Asia, GM Peter Scaping says, "My reaction is that MIDEM organizers would not take a frivolous decision. They have done this [relocation] with due delibera and I respect that." This year, the U.K sent more companies (105) to MIDEM Asia than did any other country.

James Fisher, general secretary of the London-based International Managers Forum, says there may be some prohlems arising from Bali's lack of music-industry infrastructure. "Everything they're going to need, they'll have to import," he says.

Fisher expresses surprise that the convention was not shifted to Bangkok or Singapore, where such an infrastructure does exist. He empathizes with those who find the decision to move to Bali "frivolous" but adds that the attractions of the site might attract (Continued on page 104)



Back To Basics. Former Brad bass player Jeremy Toback performed tracks from his RCA aolo debut, "Perfect Flux Thing," at Irving Plaza in New York. Pictured backstage, from left, are Bob Jamieson, president, RCA Records; Toback; Jack Rovner, executive VP/GM, RCA Records; and Bruce Flohr, senior VP, A&R and artist development, RCA Records

Rock The Vote Still Rolling Strides Made, Despite Lower Profile

BY DYLAN SIEGLER

NEW YORK-Rock the Vote met with little media attention in the time leading up to the 1997 elections. But while some may have wondered what had become of the organization-or just plain forgotten about it-Rock the Vote was quietly _____



Says Donna Frishy, acting exec-

utive director of Rock the Vote. "We did not have as strong a media presence last year-we weren't a new thing anymore. But we were out there in the community. We were in the faces of young people, which is what really counts

Among the organization's initiatives to reach youth were the new vote istration phone number, 800-REGIS-TER, and voter registration available over the Internet

Formed in 1990 hy members of the recording industry, Rock the Vote seeks to educate young people aged 18-24 about current political issues, freedom of speech, and the power of the vote.

tor for Rock the Vote, is a leading can didate in the organization's search for a new executive director following the departure of Ricki Seidman in August. Identifying the need to reach chron cally overlooked black and Latino youth with the Rock the Vote message. Frishy organized Rock the Vote's urban-outreach initiative heginning in 1992 and, along with LL Cool J. found-

"People of color are not as familiar with the Rock the Vote name," says ign to those of all races who identify of Island Black Music. Forty R&B radio stations took on Rock the Vote as

"One thing about urban and hip-hop communities," Frisby adds, "is that you can't tell people to just vote, because they feel they're outside the system." Hence, plans for the Hip-Hop Coalition in 1998 include continued cooperation (Continued on page 105)

Word Nashville Dissolved Targeted Country, Christian Markets

BY DEBORAH EVANS PRICE

NASHVILLE-Word Entertainment has dissolved Word Nashville, the 2year-old country label that created and marketed music for both the mainstream country and Christian retail markete

The label's roster included Brent Lamh and Skip Ewing, but one of the primary functions of Word Nashville was to release mainstream country product from outside labels into the Christian Booksellers Assn. (CBA) market via Word Distribution

Word will continue to offer Lamh's and Ewing's albums as well as projects hy other lahels' mainstream acts (Collin Raye, Kenny Rogers, and Ricky Van Shelton) that Word Nashville wa working in the CBA market. The label has nine albums in the pipeline, including three various-artists alhums. "Hymns From The Ryman" and the

Sony Nashville releases "Comm Ground" and "Gospel Super Hits."

Word president Roland Lundy was unavailable at press time but has said publicly that the closing is due to Word's desire to put all its resources into strengthening its role as a Christian labal

GM/VP Jeff Teague, who is leaving the company with the label's closure, plans to take the strengths of Word Nashville and resurrect them in a new environment. "This gives me the opportunity to take the dual-market country concept into a broader arena." Teague says. He is speaking with a variety of potential mainstream partners. Teague's goal is to build new country projects and drive them hack to th Christian retail market through Word.

Word Nashville director of marketing Rick Bowles and public relations coordinator Kimberly Eaton lost their (Continued on page 105)

Frisby, formerly development direc-

ed the organization's Hip-Hop Coali-tion for Political Power.

Frishy. So in the last few years, the Hip-Hop Coalition has tailored its cam-DE with hip-hop culture, holding political "info forums" with artists and activists like Chuck D., LL Cool J, and Farai Chideva, as well as record company executives like Hiriam Hicks, president a public-service campaign, and volunteers focused on reaching traditionally black college campuses and R&B communities at the grass-roots level.

Artists&Music

R&B Acts Are Basis For Rhino School Curriculum

BY SHAWNEE SMITH

NEW YORK—In celebration of Black History Month in February, Rhino Records has established "Black History In Music: Songo of A People," a monthlong curriculum for high school social studies, history, and creative writing classes.

Developed by Lifetime Learning Systems, a Stanford, Conn-based creator, producer, and distributor of privately aponsored educational materials, "Black History In Music" highlighta African-Americans 'rerations and contributions to American history and music—including Jazz, classical, rock 'roll, blues, soul, reggae, funk, disco, rap, and hip-hopthrough weekly lesson plans.

"Music relates to specific time periods," says Quincy Newell, senior product manager and urban catalog development director at Rhino. "The Civil Rigbts movement inspired the music of that time, and vice versa. Thus is the component we are using to educate the children about music."

Newell says Rhino brought in Lifetime Learning Systems to make the curriculum credible. The current absence of musical programs in many public schools sparked the effort, he adds.

"We didn't want to make it marketing intensive," says Newell, noting that the label owns the catalog or has licensed the use of many of the artistis involved through reissue and compilation agreements. "Our main purpose is to educate kids and teach them [about black history] using music as a basis vs. just history."

Set to begin in February, the curriculum will be distributed to 10,000 high schools in urban areas across the country. Teachers will receive a curriculum pack that includes a fourpage guide and four reproducible student activity worksheet masters.

Class activities include "A Tour of The Music," which gives students a background on many American music styles that were influenced or shaped by African-American artists. The assignment encourages students to work in groups to research one of the styles in depth and prepare an oral presentation for the class.

"Build A Black Masic Time Line" helps students develop an understanding of how different styles of music are associated with different events and periods in history, allowing students to create a personal time line to associate various songs or music styles with experiences or periods in their own lives.

"The Featured Artist Is ...," the last assignment, examines different artists' musical styles and the influences that helped create them. Class presentations will explore both personal and musical experiences of the artists.

Featured artists in the curriculum include Aretha Franklin, Otis Redding, Sugar Hill Gang, John Coltrane, Charles Mingus, Booker T. & the MG's, Ray Charles, Curtis Mayfield, the Isley Brothers, Grandmaster (Continued on page 89)

Persian Classical Music Finds U.S. Ears Labels Exposing Eastern Sounds To The West

BY BRADLEY BAMBARGER

A Baedeker as well versed as the "Rough Guide To World Music" deesn't include a tour of the traditional Persian art, and no pop stars have plondered its charms. But Persian classical music is a trove of burgeoning appeal, as international traveh has become easier for Iranian artists and enterprising labels have begun to issue their work to grassroots acclaim.

One such label, the Los Angelesbased Kereshmeh Records, has a catalog full of prime Persian classiet albums, including titles by such veteram masters as select vitrosof, its Shahram Nazeri, and Instrumentalist/vocalist Mohammad Reza Lotmeh has an album due from the young kommechik (spike fiddle) virjuong kommechika (spike fiddle) virlive sate "matter and the fidel virlive sate" state and the selection of the percussionist Morteza Ara.

A rare solo feature for the hanniing sound of the kamancheh, "Eastern Apertures" is an ideal introduction to the special character of Persian classical music. Kahlor explains that the art is bound up in Persia's "very long, complicated social history. That history gives the music a unique depth. Like an old man speaking, it is the voice of experience."

A rising star in Persian classical music, Kalhor also has a solo set due next April on Traditional Crossroads/Rounder. Earlier this year, Kalhor taamad with Indian sitarist Shujaat Hussain Khan and percussionist Swapan Chaudhuri for an exploration of the common roots of the Persian and North Indian traditions on the Shanachie album "Chazai: Lost Songs Of The Silk Road." This month, be travels to India to record a follow-up to that soulful, pioneering bytrid, with the disc due next I.dl.

Kalbor describes "Ghazal" as "a path between two cultures," on which the intricate beauties of the Hindustani raga and Persian dostgoh merge spiritually and aesthetically. And, he adds, with their searching, meditative qualities, these ancient musical cousins also tuech many Westerers similarly.

Label Soffer, associate director of the New York-based World Music Institute and executive producer of Chazal," asys she thinks Fersian classical music has the potential too sical in the West. "For Iranians bere, the music has a real cultural significance—they're brought up with it, it means a lot to them. But in the hands of a master, Fersian in the hands of a master, Fersian beautiful in a way that's his kingh beautiful in a way that's parent to most anyone."

For the first decade after the Islamic revolution in Iran in the late 70s, many musicians had a hard time performing at home, so they traveled to Europe to play concerts and record. Persian classical artists have since built a considerable following in Germany, France, and



Persian classical musician Kayhan Kalhor collaborated with Indian artists Shujaat Hussain Khan and Swapan Chaudhuri on the Shanachie album "Ghazat: Lost Songs Of The Silk Road." Pictured, from left, are Chaudhuri, Kalhor, and Khan.

Scandinavia, with such European labels as Ocora, Buddha, and Nimbus essaying the genre.

With political fermions between Irnan and the U.S. having cased in the past few years, Persian music seems poised for a remissance in North America, particularly on the West Coast, where there is a stanks west Coast, where there is a stanks of the standard of the standard of the State of the standard of the State of the standard of the standard State of the state of

Soffer says the World Music Institute has had increasing success with its New York concerts with such Persian maestros as Nazeri and Alizadeh. This past spring, an event featuring Alizadeh and Kalhor packed the 850-seat Symphony Space. Also, the organization's concert and catalog sales of alhums by Persian classical artists have been brisk, including auch Kereshmeh titles as "The Abu-Ata Concert," a stirring classic of traditional Persian song with Lotfi accompanying vocalist Mohammad Reza Shajarjan. and Alizadeh's landmark "NevNava," a sublime lament for ney flute and orchestra that's the most famous composition in modern Persian classical muaic.

Distributed by City Hall in the Western half of the U.S. and Twinbrook on the East Coast, Kereshmeh's rich catalog features sundry other vocal and instrumental discs Some of the standouts include the popular "Mystified," Nazeri's textured album of Sufi songs on the mystical poetry of 13-century Persian poet Mowlana Jelaluddin Rumi: 'Mystery Of Love," with a contemplative Lotfi captured live in Copenhagen singing and playing the lutelike setar and tar; "Torkaman," a disc of dynamic solo improvisatio by Alizadeh on setar; and "Dawn. (Continued on page 89)

INXS' Hutchence Mourned In Australia, Worldwide

BY CHRISTIE ELIEZER

SYDNEX--nustralian Prime Minister John Howard summed up the national mood here over the death of INXS front man Michael Hutchence with the comment. "It takes from the Australian and world rock sceme one of our most gifted and talented performers, and it's a very tragic event."

Radio stations across the land hlock-programmed INXS music and opened their lines to callers in the wake of the singer's death Nov. 22 here.

Newspapers also devoted up to four pages to the tragedy for the first few days, and fans set up a shrine of flowers, letters, and candles outside the Ritz Cariton hotel in Sydney, where a staffer found the body of the 37-year-old Hutchence hanging from a belt in his fifth-floor suite.

A stunned Australia went into mourning. Hutchence, its first international rock star, reflected the country's self-image as young, vibrant, and globally successful. In 1987, INXS' Atlantic album "Kick" sold 9 million copies. The band headlined a sellout date at the 72,000-capacity Wembley Stadium in London.

Hutchence epitomized the goodlooking rock star who dated highprofilers, including supermodel Helena Christensen and singer Kylte Minogue. He also endyoyd an readings, art movie appearances, and underground dance project Max Q. He had been working for three years on a solo album with contributions from U.K. dance producer Byogmoth, acc add Frant, and Jerry Harrison.

An autopsy Nov. 24 found that the singer died by banging, hut a coroner's report, to determine if Hutchence's death was suicide, will not be made available for two



weeks. His funeral was to be held Nov. 27.

Among the artists Hutchence was close to was U2's Bono, who rememhered the singler from the stage of U2's Nov. 23 concert in San Antonio, Texas. Before playing "I Still Haven't Found What I'm Looking For." Bono asked the audience to remember Hutchence, saying, "He was a good friend, and he was one of us. We're thinking about him today." The pair had met years earlier at the Sunset Marquis hotel in Los Angeles and bad spent much time together over the years

together over the years. INXS was to launch the Australian leg of the band's 20thaniversary tour three days after Hutchence's death. On Hutchence's arrival at Sydney airport to a barrage of TV cameras prior to lour rehearsals, be was asked, "Got any playfully seized the reporter, shood his scholder, and said, "Aways surprises in store,"

"He had been in good spirits, including a trehearal with the band at ABC-TV studios. Although the act's current alhum, "Elegantly Wasted" (Mercury), had not charted well, the tour was a sellout in Sydney and Melbourne, Australia, according to the Frontier Touring Co., and shows in the other states (Continued on goeg 83)

Artists & Music

Indonesia's Dewa 19 Eyes Global Audience With 'Stars'

BY DEBE CAMPBELL

JAKARTA, Indonesia—One of this country's top pop acts, Dewa 19 is contemplating a move onto the international scene with two top-selling albums and a host of awards under its belt.

Dewa 19 is getting ready for the January release of its fifth albam, "Bintang Lima" (Five Stars), as well as solo albums by two band members. The group members are denying that the solo projects will lead to the breakup of one of this market's success stories.

The band could also be in line to add another award to its name, with a nomination for best pop group at the Anugerah Musik Indonesia (Indonesian Music Awards) Saturdav (29).

This band of young self-trained musicians-all members are now between the ages 24 and 27-started out in 1987 playing international top 40 bits in junior high. The group's name comes from the first initial of each original member's first name-Dhani Manaf (keyboards, vocals), Erwin Prasetya (bass), Wawan Abi (drums), and Andra Ramadhan (guitar). Queen, U2, and Toto were their inspiration, says Manaf. They drifted into jazz and later pop/ rock and, after high school, began writing their own music and lyrics, with the addition of vocalist Ari Lasso, Since they were all age 19 then, they became Dews 19.

The grouph first single, "Kangen" (Missing You), distributed by PT Aquarina Musikindo, war velessed in 1962. It rockets up the local ratio and magazine charts, the self-filled allow 00,000 copies in 1s first six months, according to the distributor. The hit was followed by "Selamat Pagi" (Good Morning), "Swear", and "Kita Titak Sadang Borenatu Lagi" (Wa Aren't In best newsemer group and best allorrative rock at the RAST Avarets that year.

"Kangen" was an instant bit, and with the success of further tracks on the first album, it was the single that launched Dewa 19's career, says Aquarius Muslkindo's A&R director, Iman Sustresatomo. Having multiple hits off



Dewa 19 is getting ready for the January release of its fifth alburn, "Bintang Lima" (Five Stars). The band is nominated for best pop group at the Anugerah Musik Indonesia (Indonesian Music Awards) Saturday (29).

one album was almost unprecedented, which demonstrated a wide acceptance of the album and the group, Sastrosatomo says. "Since then, their achievement has only been greater and greater," he says.

On the second album, 1964's "Format Mass Depair" (Surmat Of The Future), singles "Aku Milikma" (I Own You), "Malanerr" (Grand Maxmain), Desay" and "Sill IT Saw Wei Love Again" hit the charts, while album sales surpassed S20000, according to Aquarism marketing manager Arie Weigia, Sastrosatomo salis has "Forma" did not feature heavy peromotion, but that the hand did tour extensively in suport of R.

The third allown, 1996's "Tortaki-Terbaki" (The Best), charted new hilaincluding "Cultup, Sitti Nurbaya" (Enough Isolation), "Satu Hati" (One Heart), "Restoe Boemi" (Bessings Of Earth), and "Citta Membawama Kemhali" (Low Brings You Besk' To Mo). The set solid 40000 units and helped the band win the best rock mask, best The set solid 40000 units and helped the band win the best rock mask, best rangement, and SP-in sovetilla group a nomination for MTV Asia's Viewers Choice, Award.

Soon after, Wong Aksan replaced Abi as drummer. With the release of "Pandawa Lima" (Five Brothers Of Pandawa) in January, the single "Kirana" (Gorgeous) was unleashed. Videos and airplay made it a hit, according to Aquarius' Sastrosatomo. One month later, 300,000 units had been sold, making "Pandawa Lima" the fastest-selling album for any group in the last decade, according to Aquarius Musskindo.

Sales of the album have reached TO,000, any Widjas, with the release of two follow-up aingles and videos. "Akun Disini Untuk Min" (Im Here For You) and "Kamula Satu-saturya" (You Are The One, "Kirana" gararred a MTV Asia's Viewers Choice nomination, and in June, the band earned the Indonesian Journalist Assn.'s most popular and productive band award.

"It's difficult for a band to maintain its popularity, but Dewa 19 has managed to do it and has won awards all along the way, from the first album," says Sastrosatomo. "They just get better and better. The market demonstrates the confidence that this is a great band."

"Fandava Lima" is selling like hot cakes in Indonessi, confirms Widians Hartavan, merchandising coordinator for PT Disc Tara, which operates 39 stores in Indonesia. Tk is a very important album for us. [Buyers] are crasy about Bewa because the first album was such a hit and (the band is) all over MTV and many print advertisements."

EXECUTIVE TURNTABLE

Channel V has also supported the act. It played "Kirana" five times a day on its international beam to Southeast Asia.

"It's a very good video, very good music, and it also incorporated traditional elements," says deff. Selamatu, manager of music programming for Channel V. "It stood out by virtue of its quality. They're definitely not a garage band but a well-produced, well-puttogether act."

Manaf calls the group's music "pop 2000"—rock with an alternative feel. The music is "heaven sent," says Manaf. "It's not something you can force. A good song is like a fever, it comes all at once, suddenly." Each hand member has become

Each hand member has become increasingly involved with the creative process. The lyrics are mostly love songs, both the painful and the positive. "The more pain you make, the more people like it," says Manaf with a shrug, "Our fans from Australia say these

Our rans from Austrana say tasses songs would sell well in Australia in English," Manaf adds. The band wasn't happy with previous English sounds inny," says Manaf, and vocalist Lasso agrees. To tap the international market, the band realises that it must write and sing in English, changing the lyrics on existing songs or looking for an additional vocalist with more distinctive English diction. "We believe our latest songs, in English, would be well accepted," says Manaf.

With professional entertainment management difficult to find in Indonesia, the group leaves album promoting and video production to Aquarius Musikindo and manages itself, including handling concerts, press, and a 10,000-member fan club. Manaf sees a potential for merchandising income.

In the company's stable of 50 artists, Dewa 19 is by far the biggest, says Aquarius Muskindo'a wildjaja. "We work with the band to maintain its popularity in the market, monitoring press and publications to correct impressions, alter what is being delivered or perceived," he says.

With early 1998 release of "Bintang Lima" in the works, Lasso and Manaf have recorded solo albums. The band is on tour throughout Indonesia until December, leading up to the release of the solo albums by early next year.

Manaf says some fans are angry about the pending solo alkums. "They're afraid these will break up the band. We think of it as a trilogy with Dewa in the middle, Art's softer solo alkum, and my harder rock alkum offering the full spectrum for fans," says Manaf.

Manal's solo set, "Ideologi Sikap & Otak" (Response And Brain Ideology), is backed by Ahmad Bara, with Dewa's guitarist Ramadhan, Netral Band's drummer Beno and bassist Didi. Lasso's as-yet-untilded easy-listening album inchales five songs prochoced by Manaf. Both solo sets are being released by Aquarius Masifundo.

Manaf says the solo projects will not affect the band's career and reaffirms that the members are in it for the long term. "If we can have a career of 16 albums, we will be satisfied," he adds.

With no break during five years of hard work, the band plans a six-month sabbatical soon and may go to Los Angeles to study recording and take in the show-biz ambience.

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

RECORD CDMPANIES. Capitol Records in Hollywood, Calif, names Liz Heller executive VP of new media and Charles Goldstuck executive VP of finance. Heller was a senior VP Goldstuck will continue his duties an CFO.

David Santaniello is promoted to VP of special marketing at Columbia Records in New York. He was senior director of special marketing.

ing. 1500 Records in Hollywood appoints Todd Sievers co-GM/head of radio promotion. He was commercial radio promotions manager at Three Artist Management.

A&M in Hollywood names Keith Thompson director of product development. He was director of A&R and marketing at Blue Note/Capitol.

Atlantic Records in New York names Jim Welch director of A&R and Eric Wood director of sales. They were, respectively, director of



A&R at Columbia Records and GM at Tower Records.

Barbara Fairbairn is promoted to regional sales manager at Geffen Records in Miami. She was local marketing manager.

Atlantic Nashville names Jennifer Shaffer West Coast promotion manager. She was manager of national alternative promotion at Sony Music.

Deborah Castillero is appointed manager of English-language produet at Sony Music Puerto Rico. She was cross-cultural/Hispanic marketing consultant at DC Consulting.



Howard Nelson is appointed director of integrated music at Sony Wonder/SMV in Santa Monica, Calif. He was director of advertising at the Disney Channel Magarine

SIC/CDS

Mike Chapman is named Southwest regional promotion manager at Asylum Records in Nashville. He was an independent radio consultant.

Penalty Recordings in New York names Mr. Mayhem A&R rep/creative director, Amir Thornell video commissioner, and Jill Karagezian director of video promotion. They



THOMPSON WELCH were, respectively, a DJ, production assistant at Big Dog Films, and executive director of the Music Video Assn.

Ignition Records in New York appoints David Jansen director of A& Kvlaternative marketing, Hillary Siskind national director of publicity vy, and Liz Koch manager of alternative radio promotion. They were, respectively. A&R rep at Slah Recordings, national manager of publicity at EMI Records, and Los Angeles colleger pat EMI Records.

PUBLISHING. Kim Frankiewicz is



CHIN-0AVIS

named VP of international at MCA Music Publishing in New York. She was a managing director of MMZ Music.

Peermusic in San Francisco appoints Donna Chin-Davis corporate affairs officer. She was assistant to the president.

RELATED FIELDS. Henry Blaukopf is named director of business development and artist relations at the firm Spitz, Friedman, Libien, & Gottfried CPAs. He was director of sales at Arkadia Records/V.I.E.W. Video.

Artists & Music

Tango Turns Toward The Mainstream Music In The Spotlight Via Ma Set, New Film

BY BRADLEY BAMBARGER

NEW YORK—The tango has come a long way since its gestation more than 100 years ago as a diverting soundtrack for the bars and brothels of Buenos Aires. In the past decade or so, the music has been performed in concert balls around the



world by musicians of international renown, with the primary impetus being the pioneering, ever-popular

nue to tango compositions of the late Astor Piazzolla.

Every few months seems to bring a new Piazola tribute by a great classieal or jazz masician. Violinitis Gidos Kremer recently issued has second acclaimed homage to Piazzola on boltstein, has abamo of hem maches'n composition just out on Sony Classical. But Ma's "Scal OTher Tango" is aligned with a venture that may help fuel the tango free even urthers: "The Tango Lesson," is new that girleffies the diance and romance at the root of the tango art.

Treading a fine line between fact and fiction, "The Tango Lesson" traces

Piazzolla Live Captured On Milan Series

NEW YORK—Grand tributes to Aator Pinzzolia by such classical artists as Yo-Yo Ma and jazzers like Al DMeola may continue to proliferate, but the law *secue* tongo master's own recordings are still the real deal and very much in domand. So in demand, in fact, that dozens of unauthorized live recordings from as many labels dog the Pinzzolla bin in most shops.

Milan Records CEO Emmanuel Chamboredon—who also guides the Piazzola estate—aims to clarify the late composer's catalog by not only seeking to eradicate these unsanctioned recordings but by forging a series of definitive live albums.

The first four discs in Mian's her Pazzolla series include the superior-sounding and artfully packaged "Muerte Del Angel," featuring Piazzolla and his quintet, recorded in 1973 in their native Buenos Aires; "Consierto De Niezri, with moincie, from '80's the two-disc ditantica, from '80's the two-disc "Libertange," with Piazzolla's classic quintet, from '84', and 'Tree Minatos Con La Realidad," with his El Souties Navo Tango, from '89.

"We want to pathish a collection of 10-12 allows that presents Astor playing his manic in prime, theater conditions," Chamboredon says. "It wordt necessarily survey his complete works, but when we're done with the series, I think it will give listeners a very good indication (Continued on seet gogo)



YO-YO MA

the learning experience of a Britisb filmmaker in an affair with her Argentine dance tutor. Potter—an accomplished dancer who co-stars in the film with Pablo Verom—first experienced the tango a decade ago in London.

"When I heard the tango," Potter recalls, "it was, "Where has this music been all my life?" I loved it for its combination of musical complexity and emotional directness. The rhythms are driving, the tunes are so soulful. The tango is very exciting." Before making "The Tango Lesson,"

Before making "The Tango Lesson," Potter made pilgrimages to Buenos Aires and "danced the night away" in the tango clubs. She eventually returned to shoot "The Tango Lesson" there, as well as in London and Paris.

"The Tango Lesson" premiered in mid-November In New York and Lendon and will how Dee. 28 in Les Angeless. The Arbenturner Pictures film is set for wide release early next year. Already in stores is the Sony Classical soundtruck to "The Tango Lesson," a beautifully packaged, well-annotated dise that combines virtuge tango recordings with fresh takes on the genre to provide a worthy anthology. One track on "The Tango Lesson"

One track on "The Tango Lesson" features Plazoilla the boundown virtuoso backed by an orchestra on his classic "Labertango," from 1974. And in a characteristic bit of Sory Classial movie/music synergy strategy, Ma's version of "Libertango" appears not only on his "Soud Of The Tango" but on "The Tango Lesson," in subty differnet form. Potter also shot a videoclip for science from the film in counterpoint.

"These were two completely segarate project that just happened to come together through a happy coincidence of timing, "explains Sony Classical president Peter Gelb. "The Tango Lesson's hould help make the masic more accessible and vibrant to a broader public—poople beyond the umal Latin or classical music buyers. And the connection with an artist of Yo-Yo Ma's caliber certainly couldn't hart the films reception."

The video for "Libertango" is slotted for the Brave channel to help promote "The Tango Lesson," and the video was also serviced to European outlets and tango clubs around the world. The cellist is also performing Piazzolla on a five-city U.S. tour this month, including a Dec. 9 date at the Supper Club in New York. With arrangements by Jorge Calan-

With arrangements by Jorge Calandrelli, "Soul Of The Tango" has Ma Ibasis Hector Console (a veteran of Piazzolla's S06 quintet), buadoneón soloita. Nestor Marconi, elassical pianist Kathryn Stott, and the guitar duo of Sergio & Odair Assad, among others. Beyond "Libertango," the repertoire includes mellow-toned cello transcriptions of such Piazzolla favorites as "Milonga Del Angel," along with the cello feature "Le Grand Tango," originally composed for the great Mstislaw Rostropovich.

And in a bold move, "Soul of The Tango" features aghesty duck between Ma and Pizzzolla, with Calandrelli devising the piece around a tape of the latter's bandoen soloing on the classie American Clave disc "The Rough Dancer And The Cyclical Night," from 1987. (Pizzzolla died in 1992 in Buenos Aires, at age T.)

"The Tango Lesson" soundtrack includes the two versions of "Libertan-(Continued on page 27)



Platfame Doors. The remaining members of the Doors are presented with a places signifyce gales of more than 45 million abums at party at the Whiely a Go Go in Los Angeles. The party was to hereid the release of "Doors Box Set," which animals a brans, via Esitetti artisticationst, on Coll. 28. Pccurved, from list, Robby Wrisger, and Ray Manzanet; Door Jondouer Boxe Bornick; Doorn Tane, Par Dong Tomy, and Ray Manzanet; Door Jondouer Boxe Bornick; Doorn Tane, Par Dony Strageman, and Dane Vennäh, Elektra sender director of marketing.

Fresh From Santa's Music Workshop: Some Sets For The Naughty, Most Nice

bu Melinda Newman

the

BRING US THE FIGGY PUDDING: It's that time of year when I turn my thoughts to the stack of new holiday albums gathering on my desk. As usual, some are golden, others are lumps of coal. "YHI Freenats RuPaul: Ho Ho." RuPaul

"WHI Presents RuPaul: Ho Ho Ho," RuPaul (Rhino): The inestimable RuPaul bolds forth on his first Christmas album. Whether you're tippling the spiked eggnog or not, "RuPaul The Red-Nosed Reindeer" is sure to eliett a few guffaws, as is "All Want FOr Christmas," which is a litany of plastic surgery requests. A novely record to be sure, but funnier than

North However, he should have left "You're A Mean One, Mr. Grineb" alone. A word about the CD jacket art: The lovely message about creating one's own family for the holidays is more than a little offset by a photograph of Ru's Christmas panties around his ankles.

"Snowed In," Hanson (Mercury): It's no surprise that Mer-

cury is eager to apitalize on this sibling triof excreme heat by releasing a Christmas album. The boys combine pop Christmas classice like "herry Christmas Body" and "Musi Christmas Meass Therry Christmas Body" and "Musi Christmas Meass mach traditionals as the heavenly "Siltent Night Medley" which is essentimental balled "At Christmas." All three trade off on vecals, but Taylor Hanson veckes even after that off on the Siltent Siltent Siltent Siltent Siltent like this album, hus the little girts will love i. Hey Hanson, why so gium on the over 11% Christmas!"

"Rockabye Christman," the Jingle Bables (Jingle Cash Musle): I pains me to no end to any this, but after excelling with the Jingle Cats and the Jingle Doge, creator Wiles Spalla has hit is briek wall with the Jingle Bables. Maybe it will appeal to parents of bables, but it's likely to just areas inritating to most as this pieced together I abay chair crice, peeps, sight, langhs, gaughs, gravels ''James OT De Sagarythm Finite'' which seems to feature a single haby, as opposed to the ecosphory of initiants on the other track. Co keek to the animal, Mixe

"December Makes Me Feels This Way," Dave Kor (Capitol): Perfect for that Christmas brunch or for the calm after the cocktail party storm, Kor's sawphore litts through a number of traditionals, including a folksy "Have bourself A Merry Little Christmas" and a languorous reading of "The Christmas" and a languorous reading of "The Christmas Song." The sweet title track features Koz singing with Warner Bros. Nashville arity Victoria Shave.

"Disney's Beauty And The Beast: The Enchanted Christmas" (Wait Disney): Thy fans of "Beauty And The Beast" will love this collection that accompanies the new direct-to-video movie of the same name. Holiday traditionals are performed by such favorite Beasties as Mrs. Petz, Cogeworth, Lumiere, and, of centra, Belle, However, huyres should note that this also contains non-Christmas tunes festured in the video, as those looking for unending holiday melodies will be hrought up short here by such tunes as "Don't Fall In Low" and "A Cut Above The Rest." The obligatory Dianey tready movie ballad, "As Long As There's Christmas," in provided here curtery of Peneb Bryson and Roberts Flack.

"The Gift," Jim Brickman (Windham Hill): Already a chart-topper on Billboard's Top New Age Albums chart-



Christmas tree lights on after a long day of Christmas shopping.

"Come On Christmas," Deright Yasham (Reprise): Few do sad as well as Yasham, who makes it a blue yash on the tils track here. Lackily good cheer is on the way in the form of an irreadiably turing; "Plan Ran Radolgh," mas," and high, loneomer Newy In A Manger: "Of course, Yasham cart," restict coming back and ending the allow with a lyrical downer, "Santa Cart Stag". However, if you ignore the words and just focus on the to hyperport blip met and words and just focus on the hyperport blip met and words and just focus on the hyperport blip met and words and just focus on the hyperport "Ratythan Of The Resof," the Christmas Jag Band

"Rhythm Of The Roof," the Christmas Jug Band (Globe Records): A lither rogat neural the edge, this is the record to patt in the jukebox at your favorite gin mill, because, believe me, it suonable better with a few under your belt. It mainly consists of parodies of traditional Christmas ditties (e.g., "Mr. Sandmar" becomes "Mr. Santa"). of course, the keeper here is the weeper "Baddy Dernkin" Up Our Christmas." Definitely not for traditionality.

"A Very Special Christmas 3, "various artists (A&W): This is the third installment of the bolica series benefiting the Special Olympics. Like any multiartist allows, there's plenty to low here and plenty to Blues Traveler's "Christmas" (notice how much John Popper counds like Cat Steven. ... verifit, the Smashing Yampkine' Illing "Christmastime," and, aurprisingly Chris Carnell and Elsevini take on 'New Mairt, On their media, there's hose Doubt's silly. "O'lo The "We Three Kings." laboration with

PIAZZOLLA LIVE CAPTURED ON MILAN SERIES

(Continued from preceding page) of Astor's accomplishment."

Piazzolla recorded little in the studio after the early '80s, aside from theatrical and dance scores and such special projects as his classic trilogy for the American Clave label and bis trendsetting col-



tet for Nonesuch But be continued to concertize considerably, and many of these shows were taped for broadcast.

Chamboredon says the Piazzolla Foundation is pursuing legal action against several labels and publishers to stop them from exploiting Piazzolla's popularity via radio tapes and other approved sources. He adds, though, that he and the Piazzolla family appreciate the work of such labels as Nonesuch and Sony Classical to disseminate Plazzolla's legacy in good faith.



ASTOR PIAZZOLLA

Nonesuch released Piazzolla's "Five Tango Sensations" with Kronos in 1991 and has gone on to nut out two lauded homages to Piazzolla by classical violinist Gidon Kremer, Next year, the label plans to reissue Piazzolla's American Clave albums from the '80s, "Zero Hour," "The Rough Dancer And The Cyclical Night," and "La Camorra

Sony Classical has Ma's new Piaz-

zolla tribute, "Soul Of The Tango," along with the soundtrack to "The Tango Lesson," which features a few Piazzolla tracks (see story, page 15). Last year, Sony issued "Los Tangueros," a duet album of Piazzolla naterial from classical pianist Emanuel Ax and former Piazzolla pianist Pablo Ziegler.

The Canadian Just a Memory label has released two three-disc boxed sets of Piazzolla's early and mid-period studio recordings, but the Paris-based. BMG-distributed Milan has the most wide-ranging Piazzolla catalog of any label. Its backlist includes the film score to "Sur" and treatments of Piazzolla classics by the likes of Camerata Bariloche and the Buenos Aires Symnhony

With the four new live sets and the recent soundtrack compilation "Tan (Continued on page 27)



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T'S A SCREAM: Capitol Dimension has lots to shout about these days. On Dec. 2. the label will release the soundtrack to "Scream 2." this season's answer to the question of how many teen idols it takes to create a hit movie. The Miramax film, directed by Wes Craven, opens Dec. 12. The album is a coup for the label, which did not release the soundtrack to

the original "Scream" (those bonors went to TVT Records), "We are kicking the original "scream" (those bonors went to TVT Records). "We are klcking in a massive radio and retail campaign to coincide with this release," ago Clark Staub, Capitol VP of marketing. "It is one of the highest-profile pro-jects for the holiday season." Helping raise the profile for the "Scream 2" soundtrack and movie is the cool \$20 million in marketing money Miramax. has committed to the project. Staub says Capitol will complement that effort. with additional TV, radio, and print campaigns, as well as heavy co-op dollars and "unavoidable" in-store signage. "This is a huge priority for us," Staub says. "With the first 'Scream' doing over \$100 milli on at the box office and 'Scream 2' being one of the most anticipated films this year, there is a buge upside for the soundtrack."

To catch the ears of as many members of the target 13- to 25-year-old audience as possible, Capitol is releasing a one-two-three punch of singles that the label is filtering to different radio formats during three consecutive weeks. The first single, "Scream" by Master P Featuring Silkk The Shocker, ships The interange, Extrain by maker 1 remaining time interactions, imposed to R&B radio in late November A videoclip for that track has already been accepted by MTV and is making its way to BET and the Box, according to Staub. Headed to commercial alternative radio Dec. 2 is "Subtran Life" by new Capitol act the Kottonmouth Kings, and Collective Soul's "She Said will hit triple-A radio Dec. 8.

For Capitol, "Scream 2" is a catalyst not only to boost its reputation in the soundtracks industry but also to boost the visibility of some of its home-grown sound takes industry out also to too the vinit and the sound takes in the industry of sound takes in the first major-label appearance for Kottonnouth King whose debut Capitol album is due this spring. It also features Capitol acts For non. Fighters with the previously unreleased track "Dear Lover," Everclear with a new version of its song "The Swing," Less Than Jake with a cover of feelgood theme "I Think I Love You," and the John Spencer Blues Explosion.

Matador/Capitol bows its new soundtracks label, Matador Soundtracks, with the Dec. 2 release of the soundtracks to "Welcome To Sarajevo" and Miramarks "Good Will Hunting," featuring a score by Danny Elfman and tracks by Luscious Jackson, among others. "Welcome" features previously unreleased songs by Blur, Van Morrison, and Teenage Fanclub and an unreleased instrumental from Massive Attack. Upcoming in January is a second soundtrack to the music-filled "Boogie Nights," which will feature most of the remaining feel-good songs from the film that didn't make it on to the first Capitol album.

EXPERIMENTING WITH ELFMAN: To be counted in the realm of remake successes, "Flubber," Buena Vista's updated version of the screwball science flick "The Absent-Minded Professor," called for nothing short of modern-day comedic genius. And who better than wizard of wacky Danny Elfman to complete the Robin Williams-starring picture with a score that lifts viewers into another dimension altogether. The album hits retail Tuesday (25); the film opens Wednesday (26),

Elfman, who had been keeping a tight schedule this summer and early fall composing the score to the Gus Van Sant-directed drama "Good Will Hunting." initially was slated to contribute only the quirky "Mambo Del Flubber" theme Initially was cancer to contractive organized on the second secon

'It's what attracted me to the project in the first place," he says. "I said I would do [the piece] as long as it didn't have to sound contemporary. I love alling out old motifs, so diving into a mambo circa 1950 really appealed to me. love taking traditional motifs and turning them inside out." To help keep the comedic edge in his work on "Flubber." Elfman save he fol-

lowed Williams' character closely, the way be tracked Paul Rubin's tem-perament for "Pee-Wee's Big Adventure." His decision to dive in and score the rest of "Flubber" proved more screndipitous than perhaps even Elfman or the folks at Walt Disney initially realized. The Van Sant picture coincidentally also will be distributed by Disney through subsidiary Miramax and also stars Williams. The release dates of both films are within one week of each other-"Good Will Hunting" opens Dec. 5-and will render the sounds of Elfman nearly unavoidable during the boliday box-office season.

Scoring the two films simultaneously provided Elfman with the chance to compare and contrast his own composition styles. "There are times when I'm compare and contrast ms own composition styles. "Intere are times when I m doing a really still piece that I have to relatedually admit to myself that I do it well, he says. "I don't want to be the king of wacky, but I do wacky very well. Doing a drama is interesting, because I've done less of them." God Will was more challenging: "Flubber was just fun." Jumping back and forth between projects also made for a fascinating case study in the many moods of now close contemporary Williams. "It's been pretty interesting doing two Robin Williams projects simultaneously," he says. "It was a real Robin fest. Thank God he bad a beard in one of them, or it would've been really confusing." illoard honors Chet Atkins with its highest accolade, the Century Award for distinguished creative achievement. The laurel was named for the 100th anniversary of the publication in 1994.

While Billiboard traditionally has reported on the industry accomplishments and chart-oriented strides of generations of talented individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist's stillurloiding body work. Moreover, the award focuses on those singular musicians who have ontherefore bean accord-

ed the degree of serious homage their achievements deserve. It is a gesture unprecedented in Bilboard's history and one that is informed by the heritage of the publication itself.

"Rock' n'roll anatched the guilar out of the country & western toolbox and made it a mechanism of musical potency," says Billboard editor in chief Timothy White. "But Chef Atkins wrested the instrument back in the most gentlemanly fashion and took it to a unique, new artistic peak as a countrified fount of solo verve and contoured melody.

"Suddenly, country guitar had a highly discerning voice, as worldly, perceptive, and nuanced as that of the most virtuoso fiddler," White continues. "In the process, Atkins conceived an initimate moder antistic matrimony of

> pop, jazz, rock, classical, and myriad American root forms that inspired everyone from the most ambitious Nashville pickers to the Beatles, Eric Clapton, George Benson, and Dire Straits.

"Chet Atkins is a true pioneer as a player, composer, producer, label executive, and architect

Previous Century Award Honorees: George Harrison - 1992 Buddy Guy - 1993 Billy Joci - 1994 Joni Mitchell - 1995 Carlos Santana - 1996

of the music industry whose vision continues to be hands-down extraordinary. Meantime, Chet's latest album on Columbia, The Day Finger Pickers Took Over The World,' is one more

prismatic delight, right up there with his finest legendary releases. Billboard can think of no arist more deserving of the the 1997 Century Award than Chet Akins, who signs his name with the only title he accepts for himself: C.G.P. or "Certified Guitar Player." *



an entering of artistic supervisions. Brock in bonch rooms a year, the transformation, K-tech-regh status is comproblem representation of the Grock-Dennamination of the status of the transformation of the Grock-Dennamination of the Groc



"Chet has long been an Idol of mine, and I have nothing but the highest regard, respect, and admiration for him. He certainly descrives the 1997 Century Award honor, and I am very pleased Billboard hought to give it to him. Chet is the original country genileman."

-Sir James Paul McCartney



B or e cultural or commercial context by which to convey, if there was Chester Budon Akins, bour of Knowline, its latent was a chesterably thinked musician named Jernes. A free Y Akins, who divorable. This tensor was a chesterably thinked musician named Jernes. A free Y Akins, who divorable. This tensor has a chester of the divorable. This tensor has a chesterable of the first basers. Robust. Shirehold and the and the first basers. Robust. Shirehold and the and the shirehold and the shirehold and the shirehold and the first basers. Robust. Shirehold and the shirehold and the first basers. Robust. Shirehold and the shirehold and the first basers. Robust. Shirehold and the shirehold and the first basers. Robust. Shirehold and the shirehold and the first basers. Robust. Shirehold and the shirehold and the first basers. Robust. Shirehold and the shirehold and the first basers. Robust. Shirehold and the shirehold and the first basers. Robust. Shirehold and the shirehold and the first basers. Robust. Shirehold and the shirehold and the first basers. Robust. Shirehold and the tensor of the shirehold and the tensor of the shirehold and the shirehold and the shirehold and the tensor of the shirehold and the shirehold and the shirehold and the tensor of the shirehold and the shirehold and the shirehold and the tensor of the shirehold and the shirehol

The first Sears Robback Stretchore guitar and a tim knowledge of the wider word beyond the introduced tarmo of opens and page multiple of the tabled datamo of opens and page multiple of the precincers of Georgia's in the data (frequencing of search and the search of the search of data and the search of the search of data and the search of the search of the Depresent of the search of the level Deal data and the search of the search of the Depresent of the search of the data of the Depresent of the search of the data of the environment of the search of the data of the environment of the search of the data of the environment of the search of the data of the environment of the environment of the environment of the data of the

of country music. Indeed, Atkins slowly but surely shattered the sometimes Grand Ole Opry-enhanced notion that country came out of the hills with a fuzzy education, a nervous tick in piece of rhythmic evvy, and tufted hayseed where its intellect spring and get ms some weter!" Weil, I didn't do it right away, and she took that ukulele and hit me 'cross the head with it and busted it up.

Was that the uks you'd strung with wiras from a screen door?

Yeehi And I never thought anything ebout thet and figured everybody did thet until I told somebody. And they said, "You did what?"

Tsli ma about your boyhood. What was your birthplace of Luttrell lika? It's in eastern Tennessee, right?

[Nodding] It's 20 miles north of Knoxville. But I didn't ectually live in Luttrell; I lived in a holler about 2¹/₂ miles from Luttrell and 2¹/₂ miles between Corryton, which was in another county Streams would come out of those mountains end make a holler-a hollow-and people would live in those because there was running water from the stream. So my great-grandfather picked up on those tracts and bought one when the folks took the lands away from the Indians, chased the Cherokees out. Anyway, wa were on 50 ecres in a holler, with three other houses. So you'd drink weter out of the stream and you'd build a little old spring house over the streem, end with cement you'd build e trough below, end you'd set your milk in there, and it was like e refrigerator-not as cold, but it would preserve food

Lat's talk about your family and upbringing.

My ded, he was a part-time formar, music

were together, they had three kids—me and Lowell and Nione Min worther had a to of musical taken. She was very emotional, and I thinks and the set of the ously. We had a plano in the house, and a the's low cost in e with set of the set of the Wither No. And I Were Young, Maggie', but the Wither No. And I Were Young, Maggie', but we an inthis man, which we found, the low and in the other of do mostly cleased study, and has we an inthis man, which michaer cleases. I when the other and other the social sections.

shaving and doing his vocal exercises. And later on, when I vent to live with him, he used to do concerts down in Georgia on the vangelical circuit there. Classical music never drew any crowds though, so he used to just do that for his own enjoyment. He had e nice women who he reheersed with, "who eccompanied Mr. Atkins on the plane" as they said.

Lockettand, my dei vas mannel feistimus, so have al of harbichombra and situare auf these. I was 1 when I werd is well my daid was and balan harbic several is well my daid minister I had e change of climate. And it dei hard balan harbic several is well and so harbic and the several is well and the harbic and the several is well and the tic took all day to drive back to where he here down in disegoing and a fam harbic bought. That beint my sitter would reach owner die IID adtood was gat all the family of well and go 35 milles an hour. So we got down that all out and grants aux and it is hind we will. And



sha was sweet; she was always very kind to me. Her name was Tommy.

Hural Georgia did help my athma, so i stayad dow hara a faw yara and want to gremmar school and high school. We were wey out in the stakks, we were out in the pines, nine miles from the county seat of Hamilton, in a rese called fourtiant Hill, at the and of the Appalational of the school than the school the Appalational of the school than the Appalational of the school than the Appalational of the school than the Appalation of the school than the school than the Appalation of the school than the Appalation of the school than the school than the Appalation of the school than the school than the Appalation of the school than the school than the Appalation of the school that the school than the Appalation of the school than the school than the Appalation of the school than the school that the school than the Appalation of the school than the school than the Appalation of the school than the school than the school than the Appalation of the school than the school than the school than the Appalation of the school than the school than the school than the Appalation of the school than the school than the school than the Appalation of the school than the school than the school than the Appalation of the school than the school than the school than the Appalation of the school than the school than the school than the Appalation of the school than the school than the school than the school than the Appalation of the school than the

My mother, she steyed on tha Tennessee farm about three to four years after my ded left, and she married e young guy who could farm and reised vegetables and tobacco and had a few horses. Than my ded took the lend away from her in the divorce settlement, so she and her new husbend moved away, 'cause they were sherecroppers. And I stayed down in Georgie.

Sounds liks a hard, uncertain lifs back then, with a lot of brittle poverty and personal upheaval.

You know, when I look back end ses all of whet I've dons, I think, 'How in the hell did i do that?' 'Cause most people newsr get out of those little hollers, they newsr 'accompilsh' enything, and they're as heppy as I am and probably will live longer. My dad was the same way, He went to Chicago, and he studiad clasical music in Cincinnat, so ig juess I had some

A POKIKALI OF THE ARTIST BY TIMOTHY WHITE

should be. Atkins proved that country music, like all the arts at their high and, was actually about humenity's boldest hopes for private reason, public excellence, and the honest communication thet links both as a force for good.

As taken years ward winner George Harfrom vorte in the line motes to a 1966 album of Akina", "For ms, the great thing about Mr. Akina is not the fact take the is capable of paying almost every type of music but the conviction in the way that he does. L'hubat takening to Chot Akine Picka On The Beates," i got that feeling that there ongs to be over whiten specifically with Chet In nence as an artist—the perfect example being "veeterday."

Four boys from Liverpool, Englend, were in awe of one felie from Liverpool, Englend, were and that's the escence of courtry music's greatest asset: the common touch, es exemplified by Chestar Burton Atkins, intraviewed et length in September at his unassuming office on Nashville's Music Row.

What's your first mamory of life with a stringed instrument in your hands?

My first memories are of playing around the stream by our house with the crawdads. One of my first problems, when I guess I was 4 or 5 years old, was that I'd been strumming on my ukulele, which hed been left there by e fined of my mother's, and my morn said, "Go to the teacher, and choir director, and he was on the road all the time.

He is been meried once betree, and they'd hed Jimmy, who was older than me and bacame a fine guilatist end singularing, who was with Fred Variang to quite a he and Les had a jazz trio with Emile Newton. Then Les weri hino the Army, and Jim stayed with Fred, singing, Jimmy was also doing some kind of work for the government in photogrekind of work for the government in photogrekind of work for lactor of a station in Derver.

One day my ded cerne down to where we were playing by the spring houses with my bother Lowell and Non-he liked to make up the new play the spring house with the set of the set of the set of the set of the minimum play the set of the set of the set us once in a white. bring a present or Non. After thet, our dat's dog, Yerdo—for yerd dog—was our protector, wen these the set of one of his bean in the way d'a thin het ald of one of his dog—was our protector, wen though he had been in the way d'a thin het ald of one of his ming worth, which gets a which and by to whip us, and that damned dog would try to est her after.

My morn, ida Elia Sherp, she had been a hired girl, like an eu peir; she hed coms down to help with my grendfather, who was sick. He died, but I guess e romance started somewhere along the line. When my morn and ded

The East Tennessee fingerpicker: A

photo gallery, this page and opposite. At top, Chet Atkins as a boy, 1935.

elow, the dapper adolescent guitarist, no hayseeds in sight. Next page, at left, a class portrait from Chet's Geor-

gia school days. Par right, Aikins and RCA mentor Steve Sholes, who pre-

sente Chet with a 15th anniversary placue as an BCA artist, 1962.

of that ambition in me, I ge

I built myself a redio in 1935 and had one of those old-fashionad hand-held telephona eer pieces I'd listen through. So I got to hear the ncars on the big radio shows on NBC and CBS, which were just forming at that time, I guess. The neighbors played gospel, so the first country music I aver heard was there on the radio. It was cowboy music: the Sons Of The Pioneers. They made some trenscriptions of "Tumbling Tumbleweeds." "Cool Water" (first recorded in 1934 and '36, respectively, during the Pioneers' Decca years], end the rest of their big songs. They hed e great guiter pleyer nemed Karl Ferr end e greet fiddler nemed Hugh Farr-real jazz pleyers. So thet was my first influence, and I listened to those guys and tried to imitate whet they did. [A decede leter, Atkins would produce and play on the Pionears' RCA sessions, haiping make many of their prewar classics national hits.]

They called them the JFC Coffee Boys, after this coffee company in Knoxville, meaning that the station bought these trenscriptions of the Sons Of The Pioneers and called them the JFC Coffee Boys and did [iocel] advartising with them, so I would listen to them and pick up a ittle knowledge here and there. Then I had gone to live with Dad in Georgie

and when I came back to Tennessee e coupia years later, there was this new show that had started called "The Mid-Day Meny-Go-Round" on WNOX in Knoxville, and it hed all kinds of musicians on it, people who are famous now. That influenced me so much. Then I went back to G Georgia again. My dad, when [World War II] started, he went

to work for the war effort in a roundhouse [for



tice and try to work up new things, 'cause we used to say to each other, "We learn new stuff get out there, and shake our asses and sell iti It took a long time, and listening to Django Reinhardt) and Les Peul and others was help ful. I was primitive, but so was everybody else.

Hadn't you traded a pistol for your first oulter?

[Smiles] Yeeh, we hed all kinds of old weapons around, but they wouldn't shoot, and we didn't have any ammunition. Who could afford ammunition during the Depression—thet stuff is expensivel So wa hed two Owl Head brand pistois, and the boy down the road had a Stelle guiter, so I traded him for one of those pistois; I quess it would shoot, maybe, but we



housing and switching locomotives] in Cincinnati where he d worked previously. I didn't have any place to go, so i went back down to east any place to go, so i went back down to aast Tannessea, whara WNOX had grown avan mora. "The Mid-Day Marry-Go-Round" had (songwriter/accordionist) Pee Wee King on thara, a lot of good fiddlers, guitar players, mandoiin playars, guartets, so when I came back to Tannessea for tha sacond time, I dropped out of high school at 17 and got a job (in 1942) with WNOX.

You were hired to play fiddle on "The Bill Carliste Show." What were you like as a fid-die player?

Terrible | Bill Carlisie and Archia Campbell hirad ma as their fiddlar on WNOX. I eskad Archia at one point, "Why do you and Bill just pay ma \$3 a night whan we work?" He said, " 'Gause you're a bad fiddle player! You're no damn goodi"

You must have been likeble if they kept you on.

[Smiles] Yeah, I guass. But one night I'd played fiddle on the show, and on the way back home, Bill had a Martin guitar in the back seat of his car, and I got to picking it sitting back there. Bill said, "That's great! How many tunes do you know?" I said, "Two," although I back thirds, be send, that a great times do you know? I said, "Two," although I probably knew four. He said, "Great, you're our new guitar soloist. Can you learn a faw more tures?" I said, "I'll surely try," so ha mada a guitar player out of me. So I'd go back home and practice and prac-

never shot it

As a kid, you avoided sports because you didn't want to hurt your hands and affact your guiter playing. That showed pratty intense ballef as a young parson in your own talant. So you wera that sarious avan then? As a kid, you ave ided so rts b

Oh yeah. And I liked all kinds of music-like jazz, cowboy, gospel-any kind that had a good melody. That's what heiped me so much, good melody. good inscore in got a job as a producer. I could draw from so many different sources, cause I graw up in tha sticks, listening to tha Holy Rollers sect or haaring my dad sing in tha



gospel guartet ha traveled eround with. And if anybody came through the area playing some-thing I didn't know, I'd steal it, take it over, and make it my own.

Your finger-style approach-how would you describe it? is it a jazz-based style

it is like a stride piano style, which was very popular in the 1920s. I didn't develop it. It jus evolved from e bisck guy in Kentucky named Amold Shultz. He influenced Bill Monroe, that's tha reason Bill's sound was bluesy. Bill had worked with Arnold Shultz as e kid, et dances,

So did guitarist Mose Rager up in Muhien-berg County (Ky.), he hung around him end learned to play a little stride, and lka Everty, the lather of the Everty Brothers.

So Shultz, Rager, Everly, and this other guy in the area [Kennedy Jones], these four guys in Muhlenberg County wound up with this fingerpicking style. And then, of course, Merie [Travis], he was younger, and he'd sit up on the porch in Kentucky and hang out and listen to them pley. So that's how all that started, but eveloped e better technique than they had, I suppose, and ha also played great rhythm guitar and sang. So he finally got a job with [fiddler] Clavton McMichen [& His Georgia Wiidcats], and that started to rub the word around. I heard him in about 1940 on WLW [Cincinnati], and I thought, "What the hall is he doing?" I kept listaning to him, and I didn't hear him but just a few times more, and then he got drafted into the Marines—I was 4F (during World War II) because of my asthm

After the war, the comedy actor Smiley Burnette, who worked with Gene Autry as Gene's sidekick, told Merle he'd rather live in California amongst the oranges and halfway starva than live in Cincinnati es a millionaira. Merie said that's ell it took, and he went off to Californialoved the pretty girls out there. So I didn't hear Merle anymore, or his style, which was with a were anymore, or ins style, which was winn a thumb and a finger. Having read my dad's class-sical music magazines, which described classi-cal guitar techniques, I'd started playing with a thumb end three fingers [middle, index, end ring finger], which geva me quite an advan-

I know that basidas Maria Travis, Django Reinhardt was another of your earliest and biggest heroes. How old were you when you

I was 21-22. I met Django in Chicago in the mid-1940s. I wes up thera out of a job. I got fired from avery deng placa I ever worked. I had anough monay for a ticket to the Civic Opera House, and I bought it. I was way in the back. But it was great; he came out there and jammed the blues and had these black guys in front of me yailing and screaming, and that made ma admire him even more.

He was a character, as I was reminded of just the othar day when I had a visit here in Nashville from Django's son. When Django Rainhardt had his stroka, ha told his wifa, "I'll navar play again; I'm paralyzad." Than ha asked his boy, "Son, what ara you going to play whan you grow up?" Ha said, "I don't know, Poppa." And Django said, "Don't play guitar, you can never ba as good as I am." [Laughtar, shaking his head] What can you sav?

Reinhardt was also self-taught?

[Nodding] More than that, ha was different He was the first guy to coma along who could really execute fast scales. Later on, Eddle Lang cama along, and he was all right, but I couldn't axecute them. Rainhardt just had a great banio-type technique. He could play chromatic runs, right on the beet [rolls his tongue rapidly], and every note would be right on the damned button!

I only know of one other guy that's able to do that, an Australian guitar player. I made an album ("The Day Finger Pickers Took Over The World" (Columbia, 1997)) with him recently; his name is Tommy Emmanuel. But Django died in his 40s (in 1953); I think he was 43.

All those radio stations that kept letting you go, what were they looking for? Ware they just looking for an air personality who d to play?

Well, back in those days, country music

wasn't near as sophisticated as it is now, lyrically and melodically, and I was playing jazz or et least trying to play jazz like Mr. Reinhar inhardt end George Bernes, who was another great player in the '30s and '40s. In the radio days. your velue was determined by how much mail you drew. I didn't drew any mail [chuckles]. I sounded like two bad guiter players, 'cause I pleyed rhythm end melody at the same time. But I wes e better musician then most of the ouvs I worked with: I knew three or four chords. and they knew two. So I would always tell them

what to do and how to tune their guitars. My mother seid, "You'll never keep a job! You're aiweys telling people what to do!"

Your first recording axperiance was play-ing guitar in 1945 on "Propaganda Papa" with Wally Fowlar's Georgia Ciodhoppers, who latar became the Oak Ridge Boys. But what were those tracks of your own like, that you cut in 1946 for Bullat Records in

They were just like I pley now. I pleyed the blues, like tha song "Guitar Blues," [and I] pleyed a tune called "Blue Eyes Crying in Tha Rein," and Jack Shook sang it 'cause I didn't sing, and we used e clarinet, two rhythm guitar players, and a bass. And you know who produced those sessions--Owen Bredleyi He was hanging around Jim Bullet all the time, and Jim nerging around um suiter at no time, and Jim wean't e musician, so Owen'd help him out, make suggestions. A year or two later, I got to know Owen when Red Foley brought me back here in 48, and I played on the Grand Dio Opy P.A. [i.e., the Prince Albert smoking-tobaccosponsored portion of the NBC radio] show.



And when I got the chance to record for Build lat, I brought thas musicians down from Cincinnati, who were ebout the only ones i knew that were qualified. Wa got Dutch McMil-lian hera, who was real good on sax and clarinet, and we got Jack Shook, a singer who we the staff rhythm guitar player at WSM [Nashvilla], and wa made four sides in three hours, which is what they always tried to do. Then I got fired a few more times, and I we

treen got need a tew more times, and I wort to Derver to pay in a comboy band with Shorty Thompson [å His Rangers]. My racord came out, and it got played a lot, I guess, because I got a royalty check for 22 damn dollars, which was pretty big in those days. This was for "Bue Eyes Crying In The Rain" and for "Guitar Blues."

Who alse was on Bullat Reco

Francis Cralg was his blg artist; he had an orchestre thet pleyed in a Nashville hotel for lunch every day, and Phil Harris played drums with him, and Lawrence Tibbett, the great opera singer, sang with him in that orchestra [which notchad a huga No. 1 national hit in t 947 with "Near You," Milton Barla's thema song).

You got signed to RCA in 1947, and you had gottan attantion with tracks "Cannad Heat." But something like "Main Streat Breakdown," which Steve Sholes. RCA's Nashvilla A&R chiaf, produced in 1949 at your second Chicago session for RCA, really helped establish your style. Would you have worked that out by play!

it at radio stational

The first tune I did like that I think was "Galloping On The Guitar" [in 1949], and it was e lick thet Reinhardt hed pleysd-not the axect sams lick but the same idee-and I got to pley-ing that in D end took the bridgs to B-flet, end Jethro [Ken Burns, of Homsr & Jethro] playe the hall out of it in B-flat on the mandolin, end ws had a greet fiddler player with Home [Hanry Haynes], the greatest to hit the bueinass; ws raeliy swung. And than "Main Street Breekdown" we did in Chicago with Homer & Jethro and Anite Carter, who was ons of the Carter Sisters-she played bass, and shs was pretty good. Boy, that tuns wae a killer, and disc jockeys all over the country used it for various soots

There's gotta be e guitar around here some-whare to show you what I mean. [He reaches for a custom acoustic guitar leaning nearby and nimbly plays a brist burst of the frisky aakdown" figure.] Another thing I'd do Street F was pull strings to make the notes stick out better. Listenars like it, but still it got pretty rough getting fired all the time. I got fired in three tima zones

Yat, at the time, other people wara trying to track you down to see if they could get you recorded, waren't they?

Yeah, Mr. Sholes, who brought Elvia Presley to RCA, was looking for ma; some of the other record people in Nashvills weren't that anxious to get ms, and hs was producing records. But Mr. Sholes wer enxious because Merla Trevit was very popular with Stevs'a sona. His guitar pleving was similar to what I play, kinde primitive, but with e greet beet and e brillent mind as a writer. So Steve was looking for eomeone who could sing like Merle end play like him and he heard me on the radio.

Later Mr. Sholes bired ms as his essistant in 1952, and I'd work up the arrangaments and tell the musicians whet to do for introductions end things, so evantually it helped

Maanwhila, you filled a slot in 1945 that d at WI W In Cinci

Yas, but Maris had been gone for e while, I hed met Merle while he was in Cincinnati, end

he was alweys my biggest boostsr, 'til he died, and we recorded together. He was more of a folkie, a brilliant plever. But he loved tha bottle and would drink from it etraight, and ha loved pep pills. And hs never changed

Merle used to tail e joi e when hs'd do shows in which he said. Mr. Sholas finelly found Chst Atkins, end Mr. Sholss said, 'Chet, can you play like Merle? And Chet seid yas. Then Mr.

Sholes said, "Well, can you sing?' And Chet eaid no. And then Sholes said, "You mean you cen't sing ee good ee Merla?' And Chet said. 'Oh hall yes, I can sing thet well

What was it like doing the Grammy-win-ning "The Atkins-Travia Travelin' Show" with Merie on RCA in 1974?

Well, we were greet friande from the tima i first mst him, but it might have been Roy Horton of Peer International Publishing who ta me into doing that racord. Roy workad for Mr. Ralph Pser, who wea elweys a big boost of country mueic end mede hie fortuna in it by eigning up all its writers

"Nine Pound Hammer" was the cleasic track from thet album, where you and Merie explain your styles by means of the music. Then you and Lea Paul Illustreted the contreata between you two on "Cheeter And Lester," which got a Grammy in '76. Which makes me wondar, when did you start work-Ing with the Gretach and then the Gibson ee to develop your own guitarr

Lss Paul, who was one of my idola elweys ha started andorsing Gibson guitars; they went to him, and they developed the cuitar that later became tha Lee Paul model. I wanted to do the sams thing, so e guy used to coma here named Jimmie Wabater, who was a prom for them who'd coma into music stores and do damonstrations and try to get peopla to play e

Gretsch. He'd alweys corner me, end I'd say, "I'd lovs to do it, but I pley a D'Angelico, and I don't liks your guitars, 'causs I can't plsy your guitara." And finally he seid, "Why don't we sign e guitar for you?" So I went up to New York end visitsd with Mr. Frad Gratach end Emerson Strong, so we developed that Gretsch CA 6120 hollow-body electric guitar in 1955 with the querter-inch steel Paul Bigsby tramolo bar, and Duane Eddy pleyed it; Eddie Cochran and e lot of people liked that, so it became e favorite of some of the rockers. And the Bast-

e, of course, sold more of my Gretsch guitara than I could havs imeginad: Georga Herrison hed e Country Gantieman end pleyed it for a good long tims, Later on, I went to Gibso and they made some good guitere for me too like the Cutaway Electric Cleasical [introduced in 1982 and since used by Sting end Merk Knopfler] with nylon strings.

How did the famed 1953 signature tune "Country Gent man" coma about?

I used to write with Boudleaux Bryant bafore I got e job with e

cord company as a producer. [For] Boudleaux, I was one of the few paopla ha avar wrote with, as hs told ms on his death bad, beeidee hie wife [Felice]. He came out to the house on to help me, sterving asms es i

was at the time, and I was playing this tuna lillustrates on his guiter], and he added to it end ehowsd ms choruses to play and soma good moves. He was e concert-level guiterist svsn though hs waen't making hie living thet wey. And Country Gentleman et tha time was tha name of a ferm megezine distrit throughout the South, so I gusss he'd basn a thet around in his mi nd, end hs said "Let's call it 'Country Gentlemen.' " I recorded it in 1953 end then with Arthur Fiedler and tha Boston Pops (in 1965).

You wara billed as Chet Atkins & His Gallopin' Guitar starting in the early 1950s.

> Others called it Chet Atkine & His Educated Guitar, [Smirks] And Rsd Foley callsd my atuff "depot music," seying, "Here's Chat Atkins to do me e lil' dee no music

" which was writte by Francis Drake Ballard

I'd heard the Chordattas do it. Arthur Godfrey's girl vocal quartet [Carol Buschman, Janet Ertel, Lynn Evans, and Mergie Naedham] from his TV show. It was a lovely melody, and I just decided to sae if I could play it. By thet time, I wea producing, and I could hear a tune, go na at night, end sit in front of the taley and practice.

Basidea your aar, you have a wondarful touch and tonality in your finger-styla play-ing; tha way you hear the possibilities in a melody is something a lot of guitarists wish they were capable of

A lot of peopla can pley rings eround me. wise, but I wondar sometia mes if they have the heart because that's

Oh it did. I was elways very, very shy. And the guys, the other aiciona i worked with, knsw how to accielize with girls. I'd just sit at the studio, do my own practicing, and really envy those guys, but I was too demn shy to score. I got over that eventually, but it took a while, I can tell you.

When did you maat your wife, aingar Leone Johnson?

She wee the first women I avar dated. I met her in Cincinneti et WLW. I'd go out into ths hallwey of the station end sit on the steps end prectice, and she came out and alt with me. She wee very pretty, end I'm e sucker for a pretty face. Ons dev I went to the Cincinneti Zoo with soms other musiciens, and somehow I got sick with the mumps, and they went south on me-God, what paini I was so sick I'd hallucinate

So she would come and sit with me in the hospital and bring me things

and try to cheer me up. When I not out of the bosnital she kent on being nics to ms. But i got fired from WLW at Christm and want to Raialgh [N.C.] st WPTF, and she cams to visit me Eventually we got married, but the poor thing, she worried ebout ma ao much 'ceuse I couldn't kssp s job. I went one dey end hung eround Red Foley's office in Chicego, and I thought thet if ha cams in I'd play some guitar for him and he'd give me e job.

So, dreams come true, 'cause he heard me and said. "I'd like to go to Nashville with you. s"-hs ceilsd ms Chaa. I said, "OK, thet's why I'm here. I wanted to meet you and thought you might liks the wey I play." And so I went on tour with him, and he took me onto the Grend Ola Opry with him. But istar the

Opry dropped ms because they thought I pleved too much jazz, 'Ceuse I was different. Unliks Merle, who knew only e few guitar solos, I reelly was into jazz end expending the solo aspect of country guitar.

Teli me about piaying with Hank Williams, who was also considered "different."

Wall, thet's e long, roundebout story. See, I ceme beck to the Opry in 1950 with Mother Msybelis & the Carter Sistsrs. Befors then, they had been et WRVA in Richmond, Ve., end then to Denver and then KWTO in Springfield [Mo.]. and then back to WNOX, whara I was playing with Homar & Jethro end with

the Carter Sisters, So they were sli moving down to Neshvills, msaning Meybslis, who always wes kind to me, and her husband, A.P. and the girls

I didn't know if I should go. because ths guy who ren the Grend Ole Opry and booked WSM, Herry Stone, he never liked ma.

So I called Fred Bose a genius writer I'd known for sev-

eral years who had written a lot of hits for Gene Autry, and I said, "The Knoxville redio station is offaring me \$25 more to stey, but should I come to Neshville?"

He said, "Yeah, come on down, and we'll get you pleying on some sessione. You should do things for different lebels and get your name eround," end he started putting me on rhythm guitar on Hank Willieme seesions, which was use he'd signed Hank to en Acuff-Roee publishing deal, of course, and was writing with him

So when I first cema down hars with that Carter girls, I could only make \$50 e wask with them. So Fred would hire tha band et the stu dio, and thay'd usually uss Henk's band, but Fred would get main there, too, end over the

courea of six montha I wea doing pratty good monaywisa, and it all worked out fine. played [during 1952-53] on Henk'e "Jambeleve." "I'll Navar Gat Out Of This World Alive, Kaw-Liga," and so on.

My main memory of Hank was thet hs was a funny guy, vary quick-witted; Fred waa funny, too, ao thay always hed com menta going beck end forth. Hank had a soft streak end want

out of his way for tha musiciane. Hank [who was originally thought of by Roas as a writer] aleo had a lot of confidanca in his ability to writs and perform, and I was so shy, so I found him fescingting. And ha hed his troubles, of course, with drink and things. Then he fell and hurt his back one tims while he was hunting. and Frsd told ms they gave him eome mor-phine, and Hank said, "I love it!" He had e lot of problems and pein but a halluva lot of natural talent.

You kept exploring your own natural taianta, too. Tell ma about tha uniqua 1956 "Chat Atkina in Three Dimanaiona" album, which featured you cutting some classical

Mr. Sholes knew that I played classical tunes, pop tunee, jazz tunse, so I plsyed some tunss by [Auatrien-born violinist/composer] Fritz Kreisler that Boudleeux had taught me. and the record sold very well. Then I did "Class Guitar," too, end it sold pretty good. Country meets classical, and they didn't throw rocks at mei

On the "Fingerstyla Guitar" album in 1957, you worked at your own home studio, an unusual move at that time and place.

I was elways doing home recording, end I hed a Wilcox-Gay disc recorder, for ecetetea; there was a music store close to ms down in Lakewood [Tenn.], where I lived, that sold that rscorder, end i bought one on time. It had a radio in it and a mi phons to record live. was onen to all ands of experimenting

is that how you hooked up with Jarry Reed, whom you signed to RCA in 1956?

[Lsughter] Jerry's something, isn't ha? I first mat him when ha was about 17 years old. I went to Atlanta to play a country ahow there, Georgis Jubilse, end he wee on the bill. He wee a telented, crazy felle, end he'd tose out Ideas, saying, "Hey Chst, try this!" He started coming to Neehvilla to do racording for Mr. bles, end I'd be on the seeclona, too, and he'd continue with thet crazy way of his, say ing, "Chat, try this!" end than pleying some-thing wild. He was very helpful, and so I started calling him when I got into the position of being s producer, and I told him ha hed to move h But avan before he cams, sround '61, hs [would] eend me demo tapes of ideas ha had. end ths guy was ao far ahsad of everybody

siss around at the time it wes amazing. He was way ehead of his time

So I stertsd giving him work [in 1965], end he used to phone me late at night and say, "Chief, I cen't make it. I worked the se sion today and they're all looking at me and they don't like my playin'-those musicians just stare you down!" Another night, ha played me eome licks over the phone, and then ha'd come

to sea me the next dey end his head would be ell bloody from scratchin' his scalp while he was writing end pleying, trying to work out some new thing. He's that kind of intense telle, and to this day he still doesn't know how good ha is. Their 1970 "Me And Jerry Reed" aet won a Gremmy.] Jarry is e true composer. He'll pley live sometimes, but ha's a serious compo

After Steve Sholes moved to New York In 1957 to lead RCA's pop wing, you brought a lot of peopla to prominance as you began maneging the country division of RCA, like Waylon Jenninga, Don Gibson, Connie ith. Did you have a free hand?

Yes, I did. The first pareon I signed in 1957 wee Don Gibson, I callsd Steva and said. *I want to eign Don." Ha said, "Wall, he's been on RCA and didn't cell, ha's baen on Co and didn't sell, and he's been on MGM." I said, Yeah, but I've been working sessions with him. and I know how he can write-he's a heil of a er-and I want him.

Everybody was saying, "Keep him con Keep him country," and I thought, "Aw, bullshit, let's do it my way." Don hed sent me "Oh Lonesoms Ma" end "I Can't Stop Lovin' You" on one littla damo tape. Tha "Oh Lonesome Ms" traci had a drummer on it with him i said "Who's that drummer?" He seid it was Troy Hatcher, I knew Troy and worked with him. So he brought Troy down with him, and we did four takes of "Oh Lonasome Me," and I played elactric guitar. I had an Echosonic empiriar I used. Thay

Your first country chart smaah waa tha 1955 hit "Mr.









were invented by Rey Butts out in Cairo, III.---I got the second one he mede; Scotty Moore in Eivis' band got the third one. We also got Valma Smith to play a Bo Diddley lick: she was great. "I Can't Stop Lovin' You" was our B-side, and we had ourselves a hit with Don in 1958

"Oh Lonasoma Ma" was No. 1 on Billboard's Country & Western Beat Sellara and Diac Jockay charts for sight wasks in '58. And the B-side was a top 10 country auccess too

And that gave me confidence. So efter that I knew I could produce his hits, because I knew what I liked. So wa had a graet run with Don. But he's one of those fellows who's so damn shy he lives out bere in a mansion in the richest eree of town, but he doasn't want any guests, so ha built a well around tha whole cot ton-pickin' piece. I think I'm probably the bast friend ha's oot, end he's called me sinca my recent operation, and he wants me to come by and see him

Now, Don, if ha'd have died young like Hank, he'd have been a legend within two waaks,

Incredibly, during this same period, rock-'n'roll arrived and Steva Sholes had algoed Elvia Praslay to RCA in 1956, so during a period between '56 and '16, you were acuting albums of your own lika "Fingerstyle Guitar" and aspecially the hit 1958 att "Chet Alkina At Home." You were also arranging and play-ing rhytim guitar on the first RCA seasions whare Elvia cut "Heartbreak Hotel" and "I Want You, I Need You, I Love You. DIUS moonlighting on guitar for the Cadence Records assaions for an act you coaxed to Nashville, the Everty Brothers. Talk about being present at the Creation.

Well, the Every Brothers are still friends, and I was happy to be an early supporter when they ware practically little kide I knew their father Ike, and I published a couple of their early songs, which weren't big hits, but Wanda Jack-aon and Kitty Walta ["Thou Shatt Not Staal"] recorded them. I suggested they audition for Acuff-Rose, and they got signed to a new publishing deal, 'causa they wara brand-new end different. I played the electric guiter fills on all thair stuff, like "Bye Bya Lova," "('Tii) I Klased You," "Davotad To You," but the vocale wara what sold them. They ware amazing. Boudleeux and Felica wrote graat stuff for them, but both Phil and Don wera great writers, too, and whan Don brought in "Cathy'a Clown" [in 1960] I knaw it was e big, big hit. And wa did all that stuff in one sitting-no overdubs.

As for Elvia, ha was always a young gentle man and very nice to me. I was a bit older than he was, and he tended to be very respectful of edulta, perticularly in the studio. For all that's baen said about Elvis, I faal ha wea ona of hose people who comes down the creek once e century

One of your next big algnings, in 1965, was Waylon Jennings

What happened with Weylon was that a lot of tha artists I worked with who ware out touring heavily in the early '60s, like Skeeter Davis and Bobby Bara, thay said, "You gotta sign this guy!" So I just celled him on tha phone and said, "How'd you like to record for RCA? He came in, and I realized he was a star the minute I sew him. He was a mecho sort of ouv, and that imaga reelly worked out for him. We did "That's The Chance I'll Have To Take," which did OK, and then we did "Stop The World (And Lat Ma Off)" and "Walk On Out Of My Mind." and he was on his way.

Another move you made during this peri-od was to sign Connie Smith in '64, an often-underrated artist who you made successful and who's about to release a highly anti pated new album soon.

I heard her on a tape that I think Bill And son or e friand amongst the boys at RCA brought to ma. I realized then what I still know now: Sha'a still the best demn ainger in thie town. She and Dottie West were both excellent. Bill Anderson [who wrota the No. 1 "Once A Day" for Smith] discovered her In Ohlo where sha worked, and I think sha wea doing ahows in Kentucky, so I said, "Hell, let's go down there

to wherever she's singing," so Bill Anderson took us to beer her, and I signed her.

She didn't atay long at BCA, though, tha New York lawyers started getting involved. But I love Connis, and I love ber new husband, Marty Stuert, end Marty's producing something on her thet I'm real excited to hea But this damn business is a young paopla's ame, so I hope people will be fair to har. See, I used to sign artists, and whoever they

wera, if they stayed long enough, we'd have e hit. Peopla like Floyd Cramar, I talkad him into coming to RCA in the '60s.

because his "alip-note" style was frash at a time whan wa hed e lot of old-fashioned plano in country music. I'd heard Floyd on aessions in town. talked him into moving here. He played with Elvis, of course [on "Haartbraak Hotal," etc.], end I finally got him into Frad Rose's studio, and wa did "Last Deta" and "San Antonio Rosa." Any way, Floyd'a instrumantal sound served him yery well and it changed music all over the world

You were an RCA vice praal-dant from 1968 to 1962. What mada you move from RCA to Columbia in '82?

Well, as you say, I was at RCA for years, and one day I went to work in shoes that didn't match! Both of them ware black, but one of tham waan't a wingtip

[Laughted] I thought, "I've been on the damned job too long." And I had cancer, too, in '73. I hired Jerry Bradley to help ma, and ha brought down (current RCA Labe) Group chairman] Joe Galante, and than they hirad a bunch of new people. It just became difficult to work thara. cause in the end I was alweys seen es the old-timer, the old guard, and I understood that

The relocation to Columbia got you out from bahind a deak and back into making from bahind a daak and back into making important records like "Stey Tuned" in col-laboration with George Benson, Larry Carl-ton, Earl Klugh, Stave Lukather, and Mark Knopfler; "Nack And Nack" with Knopfler; and "Sneekin' Around" with Jarry Reed.

Rick Blackburn was et Columbia, and I didn't know ha was a big fan, and we had a long con-

versation together, and I'll elways be grateful to him for letting me do what I wanted to do. I had meda a similar album prior to "Stay Tuned," and I took it to the RCA people, and they didn't want it. And that burt.

Wall, history proved your new direction an uapicious one, since "Stay Tuned" got you aua back on the album charts in 1965, aarned a Grammy for your "Coamic Square Dance track with Knopfler, and you and Mark earne two country Grammys for "Neck And Neck."

> "What happened with Mark is that I'va got e fen club in England, and I used to go over thera and pley onca e year, so young paople over there were atil ewere of me. Anyhow, beck in Nashville, I wea out getting some speakere to put in my truck one day, and I listanad to one of Merk Knopfler's elbuma, and I said to my manager, "Hey, this son of a bitch has heard ma plevi* [Chuck/as] I thought it was pratty naat. So I told my manager. "You know what ouv I'd like to have on this 'Stay Tuned' dust album with me Mark Knonfler | ballave ba'e baard ma.

So our "Tuned" track got a Gremmy, and we

thinga together, like playing at tha London Pal-ladium [dueting at the Secret Policeman's Third Ball in 1987 to benefit Amnasty Internetionel]. Then we did "Neck And Neck," which we made In about two weeks of work batween hera and England, and it is still one of my favorite albuma ever

Merk end I, we're talking about doing anothar one, but wa'll see. I can tell you, though, that Mark loved Nashville from the first trip, and he's been coming ever since. Ha'll be here again in a few months. Last time ha wes hera, ha banged my truck into e post, [/aughter] but ha paid to fix it.

Seriously, Mark told me this: He said, "When wa ware growing up in England, we wera into

Ryman Lives On In Atkins Century Award

BY CHET FLIPPO

NASHVILLE-The wood used to craft the harp in the Billboard Century Award presented to Chet Atkina came from original stage boards from the Ryman Auditorium in Nashvilla.

The stage floor wes leid in 1892, when the Ryman was fin-ished end dedicated as "The Union Gospel Tebernacia." **Bivarboat** captain Thomas Green Syman was saved in a Nas lie revival service by evangelist Samuel Porter Jones and red to build a tabernacle to God. Ryman's structure was named aftar him following his death in 1904

From the beginning, the venue was homa to Nashville'a culturel life, William Janninga Bryan oratad on the Rymen stege, as did Cerry Netion

Theodore Roosevelt, and Booker T. Washing-ton, Helen Keller appeared there, and so did ton. Herein Keiter appeared there, and so did Sarah Bernhardt, Ignacy Paderewski, Charlia Chaplin, Isadora Duncan, Will Rogers, Rudolph Valentino, Enrico Caruso, Spika Jones, Jascha Hefetz, Ethel Barrymora, Groucho Marx, Roy Rogers, Gene Autry, Bela Lugosi, and Mae West.

The Ryman became permanently identif as the mother church of country music when the Grand Ole Opry moved there in 1943. WSM Nashvilla, which broadcast tha Opry.

bought the building in 1963 from the Ryman Auditorium Corp. and changed the building's name to the Grand Ole Opry.



gram for downtown renovation, the Ryman—under new ownerahip by Gaylord Entertainment-waa extansively ramodeled in 1993. It reopened in 1994 and immediately became an anchor for the ravitalized downtown Nashville.

Now, the acoustically impec-cable hell-finally eir-conditioned-ia host to a wide cross section of cultural activities. Gar-rison Kalllor's "Prairia Homa Companion" has been broadcast from there. Re-creations of the lives of country legenda Patsy Cline and Hank Williams

have enjoyed long runs on those boards. Bruce Springsteen, Bob Dylan, and John Fogerty have played sold-out shows there. Recent and future bookings reflect the audi-

torium's vibrant presence in Nashville's cultural life: the Vienna Boys Choir, Lyle Lovett, Herbie Hancock and Weyne Shortar, the Academy Of St. Mertin In The Fields, Delbert McClinton and John Hiatt, and Ensemble Project Ars Nova.

The auditorium is open daily for self-guided tours, and, in a touch of Nashvilla hospitality, a guitar sits on e stand et atege front so that ists can have their pictures taken "playing" the Ryman Auditorium

Little Richard, But you were way up there, and we didn't think we could aver attein that level es musiciens. But we admirad you so much, we bought your records and tried to learn from them, but it just wasn't attainable for us " Which explained why, when I'd get with Mark and show him the licks, he'd get them under a microsconal

Truth is, though, I didn't have too much com-patition in thosa days whan he was buying thosa elbums in tha '50s and '60s. I mede ebout two to thras elbums a year, soma of them helf-essed, but fortunataly somebody heard tham. Meanwhile, I was producing 20-30 ertists a yaar. I kapt my playing up by going home and just playing along with any music I heard in front of the TV.

Maanwhila, the racant "The Day Finger Pickers Took Over The World" album Ia one of the most exquisits instrumental records I have ever heard. Did you find Tommy Emmanual or did he find y

He found ma. And he'll be back in town in a few deye to do some writing with ma. He's in his 30s, from Australia, and you've nevar seen a performar like him. He's the most amazing guitariet I've ever seen. He gats thas sounds from the Outback you can't believe, and he beats on the quitar and so forth It's incredible

Just as you inspired George Harrison in hia guitar work and collaboratad with both Paul McCartney and Mark Knopfler, it'a won-darful how you maintain atrong linka with rising young talants lika Emmanuel.

It's funny, but meating these great people just hoppens. When Paul McCartney and I recorded together in Nashville back in 1974, ha hed just called out of the blue and said he d to come to the house. Could you image Ins?I Then he and Linda cama out end said thay also wanted to meet Jerry Read, so I called Jerry, and ha met us out here, too, and we had a lot of laugha. Thosa kind of thinge just happened!

So then me and Floyd Cramer cut that "Sally G" aong with Paul, and wa did thet nice little instrumental tune Peul's fathar [Jim McCartney] wrote, "Welking in Tha Perk With Eloisa" [ralaasad in 1974, rareleased in 1982 by EMI in the U.K., both times under the pseudonym the Country Hams].

Paul was vary, vary nice, and his wife was. too; aha waa charming. And whan wa waran't playing, he asked questions about who played what on the Evarly Brothers sessions and how I did a certain fill for them on "Bya Bya Love" or "All I Have To Do Ia Dream." Ha wanted to know everything about the Evarly Brothers—or at ast everything I could rememb

I understand how the country music Industry often feels it has to be protective of what it represents, but you've broadened the music over the last half-century and expanded its sense of possibilities

I know I did broaden the music a bit bscause I used to tell some of my superiors that, yeah, I'm country but I want to bring my fans along with me and not keep them in some comy place. That would have been terrible. But as it's turned out, I quess it hasn't bothered ma my fene in tarms of ecceptance

All I've evar pleyad wes a good malody in a wey thet can be freshly appreciated. I think back on the stuff I did with George Benson, which some record people ware e little warv of commercially, and it sure stands the test of time for ma. "Sunrise" on "Stay Tuned" was wonderful, but we wrote e lot together and had e whole album's worth of unused meterial. But no one would let us get it out.

Incidentally, I also got George eating catfish, which ha wouldn't touch et first, and then ha ste ell he could get his hands on! Lika anything else, it's ell just e mattar of taste, but tasta in usually just what you're used to.

Looking back over the last 50 years has it, thus far, mainly been fun?

I'll tell you: I've baan profassional sinca 1942, end I never seriously compared myself to anybody else. I just did what I liked end hoped that paopla wouldn't meka fun of me. Fortu nately, that strategy has mostly [chuckles] worked out pretty good.



So we called Mark's man

Ed Bicknell, and ha said, "Mark Knopflsr will call you at 6 o'clock tonight." Mark told ma latar he had eaveral balts of bourbon before ha called. Ha said. "I'll be right over," and, hall, within two

ks, we were out on the back porch picking

becama very close frianda end did a bunch of

MEEK	WEEK	S. ON	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SOUNDSCAP	The P lop 1 atoly	lastsad DO of T include	kers char he Billoc je to app	It lists the basis-selling thiss by new and developing articls, cellined as those who have more apparend in the entra 200 check. When an alcum maches this level, the above and the articl's subrequent aboves are immedi- cate on the histopheters check. All aboves are waitable on casestar and CD. "Avainds indicates why LP is in with the granitatic set agains. C 1977, Reliberable COmmunications.
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$- \triangle$ R \mathbf{P} 2 н 6 5 BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART + BY DOUG REEC

SCREAM KINGS: Capitol Records is well positioned to piggyback on the "Scream 2" soundtrack with the debut release by hip-hop/punk quin-

tet Kottonmouth Kings. The Orange County, Calif.-based act, whose single "Sub-



Asphalt Attack. Immortal/ Epic is moving toward its goal of proving new funk rock act incubus on the road. The five-member band will extend its tour with 311 and Sugar Ray. opening for them through the end of the year. Meanwhile, the group, whose album "S.I.L.E.N.C.E." bowed in September, has been reecting weil on the road and in the press, where such publications as Guiter World Mean Streets, and BAM have covered its story

urban Life" from the soundtrack hits modern rock radio Tuesday (2), is getting early airplay on stations including XETRA-FM San Diego.

A video for the song, which features snippets from the movie, has been added to stress rotation on MTV

Craig Aaronson, the Capi-tol director of A&R who signed the act, says the project has moved along quickly since he signed Kottonmouth Kings two months ago.

As well as the group's songs, it was the band members usual energy and unassuming attitude that drew Aaronson to the Beastie Boys-esque act when he came across it laying down tracks for its demo in a Los Angeles. area recording studia

"They were playing these songs for me, and they actually climbed up on the mixing board and started dancing," he says. "But it was just a funny, natural thing for them to do. Not really forced. I went to my boss the next day and said. 'I've got to work with these guys.' "

Aaronson says the band's still-untitled debut has already been recorded and will bow in the first quarter of next year.

BAT SCREEN: On the newest Aqua Velvets album, "Guitar Noir," released Oct. 28 on Milan Records, the surf hand tweaks such '50s and '60s film music as



Coming Of Age. Baby Bird, the brainchild of prolific and talented British singer/songwriter Stephen Jones, follows a series of popular india and selfsed albums in its horr with the release here of "Uoly Beautiful." The album, released October 1996 in the U.K. by Echo, bowed here on Atlantic in October. Look for more of the group in the coming months

REGIONAL HEATSEEKERS NO. 18



Rotating top 10 lists of best-selling	titles by new and developing artists.
PACIFIC Manay Regressed Many Parageound 2. Bens 1980 Over Farch X. Bash 1980 Over Farch X. Assist Related to Dial 4. Assisted Famanies Ma Esting Energonauto 6. Basher Neta Social Cala Norra Veta Social Cala Y. Abar Alam 7. Abar Nam 5. Det The Say O'The Apulation 5. Det The Say O'The Apulation 5. Det The Assistance J Card Wenn	SOUTH CONTRAL 1. Hey D, Menor Hev ByA Koy An Yu' Muhan 2. Michael Petersen Michael Peterson 3. Bolyn Royce In Here 4. Bey D. Menor How ByA Big A Big An Yu' Muhan 5. Grupe Limits Senthremot 5. The Kelleyn Jun Different You And Me 7. Hyo C, Menor How ByA My And Me 1. Many P Represent Many Programmed 1. Many P Represent Many Programmed

"Mysterious Mambo" and been getting specialty airplay "Twilight Of The Hep Cats" to great effect. Los Angeles; KNRK Port-

Meanwhile, the group has been keeping busy writing music for films and television programs, including MTV's 'House Of Style" and CBS "Nash Bridges."

NO JOKE: With animated front men Larry Love and the Very Reverend Dr. D. Wayne and its odd brend of twangy. holy-roller acid house, there's an immediate urge to poke fun at Geffen Records' Brixton, England-based A3. Still, nothing can take away from the fervent, intoxicating tunes found on the 10-member act's alburn, "Exile On Coldbarbour Lane

which was released Nov. 4 here. The band, which founded mock reliious outfit the First Presleyterian Church of Elvis the Divine (ILK) will win converts

quickly.

FANCY THAT: Former Atlantic act Extra Fancy has released an EP through its new Butch Ditties label. Emphasis tracks, which include title cut "No Mercy," "Christ-mastime," and an industrial club remix of "You Look Like A Movie Star Honey," have

land, Ore.; and WBCN Boston Contact band manager Paul V. et 213-665-7500 for more information

ROADWORK: Sire Records' act Laika's next opening date for Fiona Apple will be Dec.



Touring And Stuff. Universal's Holly McNerland is focusing her attention on the U.S. efter cracking Canadian radio and video outlets with "Numb," that first single from her album "Stuff." The set, which cama out Oct. 7. follows the critically well-received EP "Sour Pie." McNarland plays Wednesdey (3) at the Nick in Birmingham, Ale., and Thursday (4) at the House of Blues in New Orleane

12 at the Wiltern Theatre in Los Angeles. The band's latest album is "Sounds Of The Satellites."





Platinum Nack. British-bred singer Mark Morrison was presented with a Recording Industry Assn. of Annexic patistrum-creatified plaque for his debut ain gie, "Return Of The Mack," after a performance at Radio City Music Hall in New York. Shown beckstage, from Intle, are Toby Ludwey, Morrison's manager, Rich Christina, ARR rep at Allantic Records: Morrison's craig Vallman, executive VP/offue of the chairmen, Atlantic, and Dady Wattise, rapper.

Bootsy Brings The Funk To Europe Collins' Latest Set Issued Through WEA Germany

BY PAUL SEXTON

LONDON-Bootsy Collins is "Fresh Outta 'P' University"-via a German finishing school.

The funk voteran, an industry stalwart of almost 30 years, has returned to major-label recording by a surprising route. He is now signed to WEA Germany, which released Collins' Presh Outs PU University' albam on Oct. 27 simultaneously with Switzerland and Austria, as well as France, Sweden, Holland, and seven other European countries.

'Favorites' By Gill On Motown; Fox Film Finds Jimmy Jam & Terry Lewis 'Grooving'

This column was prepared by guest columnist Janine Covency, managing editor of R&B Airplay Monitor.

RANDOM NOTES: Johnny Gill may have native that he is of the Movem helds as a sole risk, but he is still make the sole of a granatest-hite package being released by the histel. A double-sole designed of two we congo from the opis the mellow field "Mayle," written by Gill with Jinnary Jam and Terry Lewis and produced by Plyte Tyme mapolin pair with background vectors by Plyte Tyme another halled, "Having Illusies," panned and produced to Toron Sile, with background vectors by same. Gill can

also he heard on the new album by super trio LSG (Levert, Sweat, Gill).

Speaking of Jam and Lewis, the duo is set to provide the soundtrack to the forthcoming 20th Century Fox film "How Stella Got Her Groove Back," adapted from the best-selling novel of the same name hy Terry McMillan. The pair is preparing for its first releases on Flyte Tyme Records, their new co-ventum with Iniversal

Records. The aforementioned Grant will deliver her debut early next year, with songs co-written hy ber with Jam and Lewis and "Big Jim" Wright (of Sounds Of Blackness and Ann Nesby fame). Expect Angel's sound to be earthy metarboyical, thoushtful, and verv, very different.

MCA term dream tric is limitative is about to eminate on the first lay of an entraneous U.S. too in payor of 16 latest allows. The Joursey". This how begins Nov. 21 in (1996). The Joursey's and the second second second index of the Jourse State of the State State State State (1997). The Jourse State State State State State State (1997). The Jourse State State State State State State (1997). The Jourse State State State State State State (1997). The Jourse State State State State State State (1997). The State State State State State State State (1997). The State State State State State State State (1997). The State State State State State State State (1997). The State State State State State State State (1997). The State State State State State State State (1997). The State State State State State State State (1997). The State State State State State State State State (1997). The State State State State State State State State (1997). The State State State State State State State State (1997). The State State State State State State State State State (1997). The State (1997). The State (1997). The State State

Down Rosas and A&M Records recently hosted dimenses in New York and Los Angeles to reintroduce the group Public Announcement to press, retail, and raido. Halling from Cheego, bio fiour-man voe all group has a cateful grow serosa the country with a Flerinary relasor. And II because superstar R. Kelly's debut alloum. "Born Into The Yos," was actually credited to R. Kelly to Arbic Announcement. New comes the group's turn in the spotlight. The foursmore above as to of promise, with tight harmonics boundless enthusiasm, and perhaps even s new dance and catch phrase, "yipple yi yo!" But contrary to the expectations this might conjure, this is not a bass record. Check it out.

¹⁰ Lahad newcomer Ali is taking 'an by atorm cost to coatt. While rep (dibtr Havdock Alebon caught the show in New York (Billbaard, Nov. 29), I saw the Britshin singer's stagerard Nov. 20 at Los Angeles Unan Park. Alf's harnstorming performance had pundits seeking the appropritate vocal comparison—Ronald Isley. Otis Redding, Roachford, Terence Trent D'Arby, or Seal. Look out for the single "Low Letters On The Wall."

Rhino Records celebrated the release of its 25th-anniversary edition of the "Superfly" soundtrack hy Curtis Mayfield with a special event Nov. 17

field with a special event Nor. 17 at Los Angeles Pewerly Theater. Screened there was a douhle feature of the Gordon Parks-directed haxpolotation classic with "The Mack." Copromoted hy oldies outlet KACE Los Angeles, the event featured a 70s costume contest and all be appeared, when the Shella Prazier, who made the film's hathtun love scene so memorable. The new double CD contains additional tracks and

alternate versions as well as music from the original masterniece by Mayfield. All this is accompanied by funky. informative liner notes penned by A. Scott Galloway. Is it me, or does the young, flowing-haired Ron O'Neal, who plays the lead character. Priest, look like the early Prince? Did you catch Kenneth "Babyface" Edmonds on his "Babyface & Friends Unplugged," which first aired Nov. 21 on MTV? Joining Face on the show were artists Stevie der, Eric Clapton, and K-Cl & JoJo; his band included Sheila E. on percussion, Ricky Lawson on drums, and Nathan East on bass, and background vocals hy Shanice Wilson and Face's brothers Kevon and Melvin Edmonds of After 7. Also, MTV sister channel VH1 gets a dose of soul when it profiles Philadelphia music legend Teddy Pendergrass as part of its acclaimed series "Behind The Music." Debuting Wednesday (3), the show includes exclu-sive interviews about Pendergrass' life and music, and it offers details about the 1982 car accident that almost cost him everything.

CONVENTION UPDATE: Don't wait until the last minute to make your plans for 1998's Urban Network PowerJam, set for Feh. 11-16 at the Paim Springs Riviera Hotel and Resort, or for the Impact Super Summit XII April 29-May 3 at the Rene Hilton.

Hope your Thankagiving holiday was happy and healthy. And don't forget to say "I love you" to your near and dear, because, as Stevie Wonder said in "These Three Words," you don't know what the future holds.



WEA U.K. followed up with a Nov. 17 release of the set on the back of the artist's promotional visit to Britain, during which he collected a lifetime achievement trophy at the Masic of Black Origin Awards (Billboard Buitein, Nov. 17). The album, which has been greeted with considerable critical appiases, is also out in Japan and is due to appear in Spain in Jamary. Nor has his home country forgotten

Nor has his home country forgotten him, as "University" is slated to come out in the U.S. on Reprise, probably in early Fehruary. Now 46, Collins has not appeared on The Billhaard 200 since his 1982 Warner Bros. release "The One Giveth, The Count Taketh Away."

After many years of bearing the P. Fonk sound he helped create as a member of Funkadelia and Parliament appropriated by a lew of contemporary rap acts, Collins has collaborated with several carting-edge talents. The first single, "I'm Lewing U Gota Go. Gota Go." commercially released Nov. 10 in the U.K., features a rap by Colta by, "commercially released Nov. 20 in the U.K., features are poly CLyte, while the album's producers include Mousse T. Boogieman, and English club guru Norman Cook. Released Sept. 22 in Germany, the single stood at No. 60 on the German singles chart at press time.

many pains of big or The Aff gay (at a WEA Gen Chill, "The Aff gay (at a came to a live show [1 did in Hannowe] with Bernie Worrell and said we blew him away. He saked if was 1 interested in signifus, but at that time I wasn't too interested—we were doing tours; I was having fam with that and putting out independent records on small labels, where we could pretty much do what we wante I wasn't ready for it then.

"Then he also told me he had Randy Crawford on the label, and I went to school with Randy." Collins played bass on some of the American singers" "Naked And Troe" album, which also went on to gain international release from its German base, and completed some remixes on other artists signed to the label.

When, after two years of discussions with Bruns, Collins finally agreed to sign to WEA Germany, he knew it would entail some changes in his professional life. "I knew it meant I would have to

"I knew it meant I would have to start focusing on a 'real' record," he says. "Meaning, I had been so used to doing experimental stuff for hardcore fans. For this record I knew I would have to concentrate more on doing some new and different things also."

Of the young producers he worked with on the aloum, he says, "We just hit it off. Everybody wanted to do their best, even the young artists that came in to do their spots on the record. It really felt good."

Pende large head of international at WEA Germany, points out that with the pan-European release of the new album, Collins is a mining both at longtime supporters and a new potential audience. "In western Europe, people are fans," she says. "Our French company love him. For the eastern European countries, it's an artist they haven't really been awner.

The company hopes to have Collins (Continued on page 26)



Hard At Work. Owest recording artist Tevin Campbell enlisted the help of the Fugees' Wyclef Jean to produce selected tracks on his fourth album. Stated for a 1998 release, the set is currently untitled. Pictured at the mixing board, from left, are Campbell; Commissioner Gordon, engineer, and Jean.



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87	83	89	8	WORKIN' OUT WILLIAM BECTON & FRIENDS WEECTON (W BECTON) CD (0) (0) (0) (0) (0) (0) (0) (0) (0) (0)	5
88	70	47	11	ТНЕ JOINT ESERVIN IP SMTH ESERVIN DIE MITHRAME U KINGA VALOUM SIMPSONA ПРАМЦИИ ОТ ВИГИМ 31/511-МИРСИИГ	43
89	80	68	13	I'M NOT A FOOL INMATURE CSTOKES BUAKES SPEEDY IS STOKES BUAKES JE HARRINGTONO ISTOKES BUAKES SPEEDY IS STOKES SPEEDY IS STOKES BUAKES SPEEDY IS STOKES SPEEDY IS S	1
90	84	85	- 5 -	CAN'T STOP NO PLAYER DA ORGANIZATION	8
91	91	92	10	AIN'T NUTHIN' BUT A JAM Y'ALL . GEORGE CUINTON WITH THE DAZZ BAND BIAMRS IS HARRS M INCLASS MICHAEL S SMARTN & CUNTRED 1000	51
92	95	91	. 19 :	FIX BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH	13
(93)	NE		1	WAIT A WHILE	8
94	93	95	- 8	P SCOTTA RICHARDSON (# SCOTTA RICHARDSON) ICI IDI RCA 64932 DO ME BABY WILLIS	7
94 55	50	90	4	GAULS IS MILLS IN WING 2500 YOU AIN'T HEAPD NOTHIN' YET RENTO	-
	-			A SHIFTIN (BENITO, T.BIOLTON, B.BOY, A.J.BIOLTON) ICS (DI MARTIN 14025/FULLY LOADED	В
\$6	89	96	4		75
97	81	73	17	THE WAY THAT YOU TALK	3
98	54	87	9	IT'S YOURZ WU-TUNG CLAN	75
-	97	93	8	ALRIGHT	8
59				JAM ASTORE IE NARUSLI AR CISARHH IST ID OT WORK TROSSENC KISS AND TELL GE VALVAERANT IN DILBERT ON YANY MERKITT E YANCOV IST ID (0) (0) (0) SMICK RED SINK SIN AND YANG RED SINK	

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Rec catalog num

Billboard

NO SOLAN SHO

D 1 6 TYRONE

2 2 21 YOU MAKE ME WANNA ...

TET 4 12 SOCK IT 2 ME

8 5 17 MY LOVE IS THE SHINH

E 8 10 MY BODY

7 7 18 WHAT ABOUT US

13 7 A SONG FOR MAMA

11 9 30 EVERYTHING 12 12 13 FEEL SO GOOD

1 20 4 NICE & SLOW

18 16 7 19 18 5 ARE U STILL DOWN

13 11 14 4 SEASONS OF LDHELINESS

TE 17 6 STEPS

15 14 17 I CARE 'BOUT YOU MAI STORE TUN ACEMBRISTAN

280 24 10 THE ONE I GAVE MY HEART TO

22 29 10 THEY LIKE IT SLOW 28 15 11 PNENOMENDA

24 33 5 GUESS WHO'S BACK

25 31 21 THE LOVE SCENE 28 32 7 DANGEROUS

20 26 4 LUV 2 LUV U TABILARD RTD MICOD IILADIGRUNGA TURTO

27 19 13 GOT TIL IT'S GONE

28 25 14 ALL CRIED OUT

30 27 32 STOMP GOD'S PROPERTY IB AITEINTERSCOPE

TE 40 4 HOLD ON (CHANGE IS COMIN')

Records with the greatest anplay gains. © 1997 Billio

CED 35 29 I CAN LOVE YOU

12 23 27 NEVER MAKE A PROMISE

33 28 M LAST NIGHT'S LETTER

(30) 37 8 BUTTERFLY

A DREAM

TED 10 15 BUTTA LOVE

Hot R&B Airplay.

3 3 17 PUT YOUR HANDS WHERE MY DIES COULD SEE

5 6 9 WE'RE NOT MAKING LOVE NO MORE 43 30 17 HONEY

D 21 4 I WONDER IF HEAVEN GOT A GHETTO 55 51 7 MONEY TALKS

29 22 17 TOU SOLLD IN MINE CONTI WISTE YOUR THED ED - 11 IF I COULD TEACH THE WORLD

national sample of anglay supplied by Emocust Data Systems' Radio Track service 105 R&B static montored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-

45K 8 NU NU TITLE

* * NO. 1 * * 38 36 8 LOSE MY COOL

DECEMBER 6 1997

28 38 34 MO MONEY NO PROBLEMS

(10 53 3 I DON'T EVER WANT TO SEE YOU AGAIN

(42) 45 2 RAPPER'S DELIGHT

44 34 18 BEEN AROUND THE WORLD

(46) 61 3 ROXANNE '97 (PUFF DADDY REMIX)

(4) 57 2 PHONE TAP

51 48 13 SHOE WAS DN THE OTHER FOOT

SE 64 2 ANTTIME BEEN MORIGHT IMERCUINO

ST 59 5 BOYS AND GIRLS

38 68 2 SEVEN DAYS TED 71 6 TUCK ME IN

E - 12 BACKYARD BOOGIE 63 55 4 THAT GIRL

64 63 3 ALL ABOUT YOU

(1) - 4 I'M NOT A PLAYER 78 65 8 SUNSHINE POPOLAR FOR HOM REALED AN

56 50 13 HORN CRICKLOR MEANER THUS SHOEN COME REMAIN

58 47 9 R U READY

81 60 35 G.H.E.T.T.O.U.T.

85 62 6 NOTHIN' MOVE BUT THE MONEY

86 54 11 I MISS MY HOMIES NOTEPICAT PAPE AND THE SHOULD UNTIL

68 67 15 YOU ARE THE ONLY ONE

TD - 1 WHAT YOU WANT MASE ITAN TOTAL IBAD BOWARISTAN

(12) - 1 JUST CLOWNIN' WCROX HETEO COMECTON PHONTREES AND

74 66 21 UP JUMPS DA BOOGIE MICO Nº TIMBANO BLACCIOUNDA'LARIO

(15) 56 3 NO, ND. HD COLUMBIA

(1) 49 4 GOOD GIRLS 48 42 40 TOR YOU MENNY LATTIMORE (COLUMBAA)

50 43 51 IN MY BED

52 58 5 IN HARM'S WAY

53 52 6 GIVE UP THE GHOST

- **R&B SINGLES A-Z** TITLE (Publisher - Licensing Drg.) Sheet Music Dist.
- 10 4 SEASONS OF LONELINESS (EM April ASCAP/Finite Tyres

Billboard.

- ACXAPI HL.
 MTER 12, BEFORE 1: Gamma Same Hot Sauce.
 ACXAP Tanukan, ASXAPINI Ca: Sauth, ASXAPITABLE Bas, ASXAPIZ, ASXAPINI Sait On The Charls, ASXAPINE Batter Deaven, ASXAPIStance, ASXAPINE.
 MAT 100 UBHT Control, ASXAPINE.
- Deputs, ACARPTICA, DOUBLE, ACARPTIC, BARNER, ACARPTIC, BARNER, ACARPTIC, BARNER, ACARPTIC, BARNER, ACARPTIC, BARNER, B

- 7823
- ALPERT 25 M / Galos (SW214 Biocheng), BM Seweth Nace (Bio) X, Markaniski, BM EWEST Internas, ACV/Minner/Georgel, ACMY M, EMERGING TON, BACAstino, BM EMERGING, SW21, SW21, SW21, SW21, SW21, Nachol SW21, S 2

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1 1	2	2	15	MY LOVE IS THE SHINH	40	34	23	
4 4 6 7	3	3	14	BUTTA LOVE	4	41	7	DI KEEP PLAYIN' (GET YOUR MUSIC OP
A A B B Constraints for management Constraints	4	4	6	FEEL SO GOOD	42	37	6	
1 1	5	6	8	SOCK IT 2 ME/THE RAIN CLUPA DUPA FLY	9	48	12	
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D 1 1 Sector 2 and 2 a	1	5	16	YOU MAKE ME WANNA	3	61	2	
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9 9 1	-		-		1	-	÷	ORAG MACK (STREET LIFEALL AMERICA) WORKIN' OUT
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31 3 SHOWDOW DILL MAXTELL ONDER WATEL SHOULD AND THE OPEN WATEL DILL MAXTELL MAXTELL ONDER WATEL DILL MAXTELL MAXTELL ONDER WATEL DILL MAXTELL MAXTELL ONDER DILL MAXTELL MAXTELL ONDER DILL MAXTELL MAXTELL DILL MAXTELL MAXTELL MAXTELL ONDER DILL MAXTELL MAXTELL DILL MAXTELL MAXTELL MAXTELL DILL MAXTELL MAXTELL MAXTELL MAXTELL MAXTELL MAXTELL MAXTELL MAXTELL MAXTELL MA	-	-	-		-	-	-	WILLS WEING
34 31 9 NEVER WANNA LET YOU GO MEDICUTE CO AMMERICANO 72 57 17 The WAY THAT YOU TALK ADDIDIDIDIDIDIDIDIDIDIDIDIDIDIDIDIDIDID	-		-			69		
35 23 7 MAN BENIND THE MUSIC 73 71 3 UP & DOWN GLENRATEL EDWINTLE MEMORYCOPD 73 71 3 UP & DOWN	-		-	EAGN FEAT MONTELL JORDAN RELATIVITYS		-	Ľ.	
30 23 7 QLEINENTELT BOYSLOTIE WINNETPROPO 73 71 3 BILLY LANSENCE (LASTWEST/CEG)	-		-			<u> </u>	-	JACKED EDGE FEAT ON BANKT & SUITE SECTION. MIL
36 28 9 TOD GONE, TOD LONG 74 60 14 NEED YOUR LOVE	-	-	-	CASH PERFECT EDD VIEW WAVEFECOPE TOO GONE, TOO LONG EN VOOLE CASHWEST LECO	-	-	<u> </u>	BLLY LAWRING (LASTWEET/CEG) NEED YOUR LOVE BEBLIND CLEDNATIONE HEAVY DIRED
	37	32	15	BACKYARD BOOGIE MACK 10 0994(38171) with the greatest sales gams. © 1997 Billoc	Ð		1	SO HOT DJ SAS FEATURING B B D (LETHAL)

DECEMBER 6, 1997

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- Televis Televis May Luik, Buck Mauk, Milloy, M., Markan M., Sharing M., Sharing M., Sharing M., Kathan K., Sharing M., Sharin
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BILLBOARD DECEMBER 6 1997

D 44 16 OTHERSIDE OF THE GAME 1 1 3 THE SWEETEST THING INCLUZION ALCONDUCTION FOR ALCONDUCTION OF MAN WOULD I BE MINT CONDUCTION OF DISPLAY AND A STATEMENT OF MAN WOULD I BE

35 19 11 IT'S ALL ABOUT THE BENJAMINS (D) - 7 BREAKDOWN MARAN CARLY COLUMNAL

art RPI Com

- 2 1 LOVIN' YOU TONIGHT 15 13 6 RETURN OF THE MACK 3 2 5 NEXT LIFETIME 18 20 37 YOU'RE MAKIN' ME HIGH 4 3 5 I BELONG TO YOU EVERY TIME I SEE YOUR FACED 17 17 11 THINKING OF YOU 5 7 13 HYPNOTUZE THE NOTOHOUS BLG. IBAD BOTTANISTAL 18 23 15 CAN'T NOBOOY NOLD ME DOWN 18 18 15 ON & ON 6 8 40 ASCENSION (DON'T EVER WONDER) 20 14 33 PONY GINUMENE (550 MUSICEPIC) 7 4 3 FLL DO ANYTHINGU'M SORRY 21 - 1 WHEN YOU TALK ABOUT LOVE 8 9 41 DHLY YOU 112/FAT THE NOTORIOLS SUG DHO ROMINISTIC 22 16 13 BIG DADOY HEAVY D OUPTOWN UNIVERSAL 1 6 9 DON'T LEAVE ME 10 12 20 CRUSH ON YOU LE TANIER INCOMPLETATION 23 21 3 WHAT'S STOPPING YOU THE CLATS IQLOBAL SOULFREEWORLDD 24 - 17 SUMTHIN' SUNTHIN' 11 11 37 NO DIGGITY 12 10 10 CUPIO 112 IBAD BOWARISTAL 25 24 13 FOR YOU I WILL MONCA IRONO COMMUNER SUMELIATIONTS 13 5 10 HOPELESS DICINE TARRES ICOLUMBIAN Recurrents are titles which have appeared on the Hot RS& Singles chart for more than 20 weeks and have dropped below the top 50.
- Bits

 Bits
 HOT B&B RECURBENT AIRPLAY

C			X	pard. TOP R&B	H	Lt	5			STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
ECI	MB	EH 6	, 199			(3)	NEX	-		2PAC AMAVAIMENTERSCOVE 435301/WHE [31 59/24 590 R U STILL DOWN? (REMEMBER ME]	i.
			- 1		z	(50)	51	-	36	THE NOTORIOUS B.J.G. A' 640 DOY 73011 WESTA (19 5024 50) LIFE AFTER DEATH	
εl,	-×	2 WKS	Rat Of	ARTIST TITLE	*6			~			-
	MEG	2.40	No.	INPREST & NUMBER/DISTURBUTING LAREL (SUGGESTED LIST PRICE OF EQUIVALENT FOR CASSETTE/CD)	PCSN PCSN	51	23	18	3	THREE 6 MAFIA RELATINTY 1644 (10.98/15.58) CHPT. 2: WORLD DOMINATION	-+-
				* * * NO. 1/GREATEST GAINER * * *		52	44	34	27	SOUNDTRACK NO LIMIT SOBASY/PRORITY (10.99/15.999 THE BOUT IT	
	73	_	2	ERYKAH BADU KITAR STOPPAINWEISAL (10 9016 981 1 wirk al No. 1 LIVE	1	52	45	33	5	SALT-N-PEPA SED ANTACHOON 82855915LAND (10 12/17 SH) BRAND NEW	
4	2	-		LSG EASTWEAT 62125/EEG (10 98/16 98) LEVERT.SWEAT.GILL	+	(54)	54	50	45	SWV RCA 67525* (10.51/11.580 RELEASE SOME TENSION	
+	-	49	1	LSG EXEMPENT STEPHEN TO ONLE ON THE LINERFORMENT AND THE STREET AN	1	55	44	31	10	MACK 10 PRIGRAY 50675* 110-96/16-961 BASED ON A TRUE STORY	
+	<u>.</u>	42	3			55	50	46	-4	BEBE WINANS ATLANTIC #3041/4G (10 99/16 99) BEBE WINANS	÷
				* * * HOT SHOT DEBUT * * *		(37)	59	47	9	SOMETHIN' FOR THE PEOPLE THIS TIME IT'S PERSONAL WARMER DADS 44253 (9 59 13 90 201	.
7	NEV		1	NUG SUME HOUSE \$3105**UNIVERSAL (10.98/15.38) NO MORE OLORY	4	58	43	-	2	DIAMOND METICUNT 534900* (10 96 EQ15.96 B HATRED, PASSION AND INFIDELITY	7
+	3	3	5	MASE 640 50Y 730171WISTA (10.96/16.98) HARLEM WORLD	1				-		
T	4	1	4	RAKIM UNIVERSAL \$311.3* (10 99/16 90) THE 18TH LETTER	1	(59)			3	* * * PACESETTER * * *	
Т	5	2	4	JAY-Z ROC & FELLADEF JAM 536392*MERCURY (10.98 EQ16.96) IN MY LIFETIME, VOL. 1	2		81	88		PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARCH GRAS 19 98/14 951 CONTAGAOUS	
T	6	5	10	SOUNDTRACK & LAFACE 2604 LIARISTA 110,9016 980 SOUL FOOD	1	80	53	82	17	SOUNDS DF BLACKNESS HASHELTINE SHK29MAM 10 9816 98 11 TIME FOR HEALING	•
)T	12	8	7	JANET & VIIGN 44762111 98/17 98/	2	61	52	53	8	COMMON RELATIVITY 1535* (10.98/15.98) ONE DAY IT'LL ALL MAKE SENSE	£
Т	7	4	6	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE THE FIRM THE ALBUM	1	62	56	51	78	MASTER P NO LIMIT 539781PROPITY (10 98/26/98) ICE CREAM MAN	
ł	-	-		ALLENTER SCHROLENCOL (19782) 460		63	49	46	8	NEXT ARSTA 18973 100 98/15 981	ī
	11	1	11	BUSTA RHYMES & ELEKTRA 62064/JEEG 110 9016 90 WHEN O'SASTER STRIKES	1	64	64	52	40	TRU ▲* NO LINET 505501/PROPERTY (12 19/18 1981) TRU 2 DA GAME	
	10	6	13	MASTER P A HO LIMIT 50559199809171 (20 98/16 98) GHETTO 0	1	65	61	59	85	MAXWELL & COLUMBIA 66434* (10 95 EQ26 90) MAXWELES URBAN HANG SUITE	i
	15	10	10	USHER USHER	4	66	58	83	6	UNCLE SAM STONECRETX 67731/EPIC (10 MI ED 16 90)	
L	NEV	1	1	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16-98) LONG TIME NO SEE	14	67	68	73	94	2PAC A" DEATH BOWINTFERCORE STATISTICATE UND UND BAZA DEL ALLE EVEZ ON ME	
L	8		2	LUNIZ NOO TRYEE 44835WIRGH (10 98/26:38) LUNITIK MUZIK	8	66	62	55	30	ROME @ GRAND JURY 6741L/RCA (10 9915 98) ROME	
Γ	9	-	2	TIMEALAND AND MAGOD BLACKSROUNDATUNITIC 92772*HG IS 9815 981 WELCOME TO CUR WORLD	8						
	14	12	9	BOYZ II MEN MOTOWN 530819*111 98/17.983 EVOLUTION	1	69	57	44	5	TOP FLICKT WINP BISOTORISAN (11 98/16 98) TOP AUTHORITY UNCUT - THE NEW TEP	٩
Г	16	11	19	PUFF DADDY & THE FAMILY &' BAD BOY 730121WRISTA (10-9817.95) NO WAY OUT	1	70	70	66	56	MAKAVELI &' CEAT- ROW KILLISHINGERSCOPE 110 98 (6.98) THE DON KILLUMINATI, THE 7 DAY THEORY	ī
Г	17	14	10	MARIAH CAREY & COLUMBA 67835110 98 (Q17.98) BUTTERFLY	3	(10)	-		9	OF ALL NOW AND SALENCE OF A DARK 1998	
t	13	-	2	MC EUHT EPIC STREET 68041*/EPIC (10.98 EQ.16.98) LAST MAN STANOING	13		75	η		IMMATURE MCA 11658 120 SR/16.960 THE JOURNEY	
t	19	17	6	LL COOL J CET JAM 529184*MERCURY (1), 98 EQ(17.98) PHENOMENON	4	72	63	58	25	WU-TANG CLAN &* LOUD 660051/RCA (19 98/24 98) WU-TANG FOREVE F	
	20	19	32	MARY J. BLIGE &' MCA 11606* (10 9816 98) SHARE MY WORLD	1	73 .	56	65	21	SOUNDTRACK & COLUMBIA 68365* (10.98 EQ17.98) MEN IN BLACKTHE ALBUM	
	NEV		1	KENNY G ARSTA 18991 10 9917.98	23	74	65	-	2	LUKE LUKE 524445/5LANO (30.98/16.98) CHANGIN' THE GAME	
t	18	9	8	SOUNDTRACK & DEATH NOW SUSCEPTIONITY (12 Sel19 SH) GANG RELATED THE SOUNDTRACK	1	75	55	54	3	TONY TONI TONE MERCURY 536368 (10 56 EQ(17 56) HITS	2
ł	27	30	10	JON B. YAR YUMSSO MUSIC 67805477C (10.98 CQ16 98) COOL RELAX.	25	(76)	NE)	V 🌬 🛛	1	VARIOUS ARTISTS WARLOCK 2791* (11.96/15-98) DJ SKRIBBLE'S TRAFFIC JAMS	3
	NEV		10	STH WARD RDYZ MARALICIANO TRISE ASLL WIRKIN LID SKUS SKI LISUAL SUSPECTS	26	n	72	67	59	GINUWINE & 550 MUSIC 67685/EPIC 120 98 EQ16-981 GINUWINE THE BACHELOR	\$
÷	-		-			78	74	62	19	MAXWELL COLUMBIA 68515 (7 98 EQ13 98) MTV UNPLUGGED EP	2
L	22	22	27	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION & GOD'S PROPERTY	1	79	69	56	6	RICK JAMES HIGHER SOURCE/PRIVATE I 417070/MERCURY (10 98 EQ/16 98) URBAN RAPSODY	i
Г	21	16	4	H-TOWN RELATIVITY 1596 (10 98/15 98) LADIES EDITION	12	80	79	84	29	ALLURE TRACK MASTERS/CRIWE 67848*EPIC (10.98 EQ/16.98)	
Г	29	35	53	DRU HILL & ISLAND 524306 (20 96/16 98)	5	81	86	87	76	KENNY LATTIMORE O COLUMNA 67125 130 98 E0/26 98 I	ŝ
Т	26	21	17	JDE . INE 41603*133 95/16 981 ALL THAT I AM	4	(82)	92		4	TRICK DADDY DOLLARS SUP-IN-SUDE 2710WWRLOCK (10 9915 980 BASED ON A TRUE STOP	ŝ
Г	32	25	10	EPMD	4	83	78	79	4	MARVIN SEASE JVE 41619 (10 981 5 98) THE BITCH GT IT ALL	i
	36	42	9	BRIAN MCKNIGHT WIRCLEY 535215 (10:98 F016-98) ANYTIME	10	84	67	63	22	TWISTA CREATOR'S WRIWELANTIC 927571/06 (10 99/15.98) ADRENALINE RUSH	
	39	41	23	K-CI & JOJO • MCA 11613* (10 58/16 98) LOVE ALWAYS	9	85	87	91	75	TONI BRAXTON &' LAFACE 26020/APISTA (10 9816 98) SECRETS	
	31	27	20	MISSY "MISDEMEANDR" ELLIOTT & LASTWEST 62062*EEG 10.98/16 98 SUPA DUPA FLY	1	85	82	75	37	SOUNDTRACK COLUMNA 67917 (10 98 EQ16 98) LOVE JONES: THE MUSIC	
÷	-			LUTHER VANDROSS							
	33	29	8	LV 68220EPIC (10 98 EQ17 563) ONE NIGHT WITH TOD - THE BEST OF LOVE VOLUME 2	17	87	n	64	22	VARIDUS ARTISTS SO SO DEF 67998*COLUMBRA 110 98 EQ16 980 SO SO DEF 67998*COLUMBRA 110 98 EQ16 980	1
	37	36	- 14	SOUNDTRACK ARISTA 18975 (10.98/16.98) MONEY TALKS THE ALBUM	6	88	60	45	-4	THE B.G. CASH MONEY SELE (10 SB/16 SEL BE IT'S ALL ON YOU VOL. 2	ż
	47	43	4	WILL DOWNING MERCURY 536350110 98 EG16 980 EM INVITATION ONLY	30	89	n	68	11	JONATHAN BUTLER N2K ENCODED 10005 120 98/15 980 DO YOU LOVE ME	į
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eral following the symbol. For bosed set Tape prices marked EQ, and all other C dical its past or bosed (RIAA) certification for shipment of 500,0 into by the number of discs and/or tapes. w of 500,000 atb album units. A RIAA certification for shipment of 1 million units, with multiplatinum trites indicated i tensk indicates LP is available. Most lape prices, and CD prices for BMG and WCA tables, are sugger trated sales gars the week In a running time that exceeds had he

BOOTSY BRINGS THE FUNK TO EUROPE (Continued from page 23)

D.III

in Europe for a tour around May of next year, in an itinerary that will also include the U.S.

Rick Davis of Record Corner in Balham, south London, is impressed with the "I'm Leavin' U" single, which be thinks is beloing introduce Collins to a younger crowd. "That'll sell not on P-Funk but on garage, because the garage mixes are pretty strong," he says. "And if he's got Mousse T involved, that probably guarantees a strong album, although I do find that producers like that don't always sell albums. With Norman Cook's involvement it'll probably do quite well and still appeal to the P-Funk fans." The single has had widespread ex-

posure around Europe at such outlets as NRJ Network in Paris; Radio Gdansk in Poland: Station Kebenhavn in Copenhagen; video channel Viva TV in Cologne, Germany; and in the U.K. at BRMB Birmingham and Hallam FM Sheffield.

Chris Straw, head of music at Hallam FM, describes "I'm Leavin' U" as both "a pleasant surprise" and "a breath of fresh air." The station has playlisted the song for several weeks in its C-list, playing it in all dayparts other than morning drive. In the U.K., Funkadelic and Parlia-

ment had a loyal following, and their contribution to the annals of black music bas come to be regarded as legendary, but their contemporaneous chart honors were skimpy: Parliament never charted a single or album, while Funkadelic charted only one single and album with "One Nation Under A Groove" in late 1978.

Collins, a teenage member of Jame Brown's JB's who played bass on "Sex Machine" before beaming up to George Clinton's P-Funk mothership, acknowledges that musicians of his era were rarely able to realize their commercial potential. That makes him appreciative of the rap acts that have borrowed many a Collins bassline.

"I have to say thanks to that, because they reintroduced what we did to the new audience. Even going as far back as when Prince first came on the scene, most of mainstream America and internationally, they just knew Prince as the funky guy; to them] he was the one that brought the funk. They didn't know nothing

about us, because we weren't radiofriendly. If you weren't there at the time we were coming up, you never really knew.

COMPLETD FROM A NATIONAL SAMPLE OF RETAIL

"So I would have to say he was the first one to introduce what we were doing, whether they knew it was us or not. Then when we started doing lit-tle things after that it was like, 'Oh, they sound like Prince.' Then, over to the rap thing, instead of going back to Prince, they went all the way back [to us]. Both steps were definitely needed, that's what helped us get back all the way around."

Billboard.

Hot Don Cingleo

DECEMBER 6, 1997

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TANGO

(Continued from page 15)

go," along with tracks by such tan legends as vocalist Carlos Gardel and bandleader Osvaldo Pugliese. The album also features idiomatic contributions by multi-instrumentalist Fred Frith and the Klezmatics.

Most original tango is racked in the Latin section at retail, whether it's a historical compilation like Metro Blue's "The Story Of The Tango" or the series of "authorized" live recordings by Piazzolla's ensembles on Milan (see story, page 15). But essays in Piazzolla by classical artists like Ma and Kremer are usually found in classical departments. In fact, "Soul Of The Tango" was the best-selling classical album for the week of its Nov. 11 release at Tower **Records in New York's Greenwich** Village.

Going beyond the scores. Ma steeped himself in Piazzolla's music and its milieu-not only studying a tape of Rostropovich rehearsing "Le Grand Tango" for Piazzolla but traveling to Buenos Aires to tour its tango clubs and meet the composer's compadres.

"The whole experience of researching and recording this album was such a thrill," Ma savs. "Like a lot of people, I'm so irre-sistibly drawn to Piazzolla's music. It's very sophisticated, yet it's also very primal. And you can say that about Beethoven, Stravinsky-all the good stuff feeds the mind, the body, and the soul."

PIAZZOLLA ON MILAN (Continued from page 16)

guedia De Amor." the Piazzolla trove on Milan now runs to 15 titles, Chamboredon says more vintage live albums are due next year, and like the first four in the series, they will be packaged with distinctive cover art by 1930s Mexican painter Tamara de

Lempicka. "More than anything, Piazzolla's music is of the city," Chamboredon says. "That's why with the artwork we sought something a little dark and very urban. Tamara de Lempic-ka's work is a good graphic repre-sentation of the music, and we worked with Christie's to make sure her paintings on the covers were not the typical ones you see, but unique." Piazzolla's music has proved pop-

lar not only in Buenos Aires and New York, but from Paris to Berkelev, Calif. One of the most substantial sellers of Piazzolla recordings in the U.S. is Rasputin Music in Berkeley, where international music buyer Ian DeSilva says the Milan sets regularly outsell most others (yet he notes that they have to compete with shout 25 unsuthorized dises) DeSilva also co-hosts a weekly radio show, "African & World Music," on the University of San Francisco's KUSF, on which he has aired Milan's Piazzolla series.

Reflecting on his first hearing of Piszzolla years ago, Chambored points out a major selling point for the music. "Take a song like 'Adios Nonino.' It has such feeling, a nostalgia, a melancholy, that is universal. It speaks to everyone. Once that melody enters your ear, it never leaves you."

BRADLEV RAMBARGER

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AEROSMITH	Pacific Deliseum Pacific National Exhibition Grounds Venceumer	Qct 25	\$292,495 (\$412,401 Canadian) \$32,227/\$24.47	16,526 11,793	Universal Concert Canada

Fax: 615.321.0878 For research information and photing call Mana Ralliff 615.321.4295



Dance

Pop-Weary Punters In Their Element With Tenaglia

BOOGIE WONDERLAND: Can it be true? Has Danny Tenaglia finally served his ever-growing cult of followers with a neek into his long-anticipated new album? Yes, children, "Elements" is upon us-and it's well worth the wait.

The first single from a still-untitled album that Twisted America promises will be available in March takes punters on an intense underground excur-



Brothers in Rhythm. Sibling producers Frank, left, and Christian Berman ere closing 1997 on an active note. Riding the pop success at the helm of the hit single "Breaking All The Rules" by Geffen act She Moves, they have just inked a production agreement with Columbia Records. The deal calls for them to bring acts to the label as well as work on projects by already signed acts. The team's first signing to Columbia is React, e male due based in New York whose debut project is due in mid-January. Beyond this scenario, the Bermans are also the men toring figures behind recent Mercury signing Alex Braydon, a Chicago netive whose eponymous debut bows Feb. 24.

sion that shows Tenaglia deftly com bining raw African percussion with Anglo-spiced house. If you're seeking pop flavor, keep on stepping. "Ele ments" is strictly for the street, with Tenaglia verbally deconstructing the instrumental elements of the track and issuing commanding instructions on how to best enjoy the groove. With the aid of a few handy studio tricks, he has altered and deepened his voice so that it's beyond the recognition of anyone who's ever heard him speak. In lesser hands, all of this would reek of hack gimmickry, but he keeps the kitsch to a minimum. Also, it helps that the music is so darn fierre.

With mixes spread out over two records, "Elements" provides plenty for DJs to work with, though none of 'em should replace the primary mix (clocking in at an astonishingly swift 12-plus minutes) as the key focus of your attention.

Everyone in the States may be all aflutter over Sean "Puffy" Combs' jeep-smart revision of the Police new wave evergreen "Roxanne," but the real remix to hear is Roger Sanchez's seriously tripped-out interpretation of "Walking On The Moon," just released abroad on AM:PM Records.

Besides offering an inspired blend of futuristic drum'n'bass vibes and live jazz spice, Sanchez wisely maintains the thematic intention of the original



by Larry Flick

recording. What a shame that A&M has opted not to include this cut on its already puzzling new "Very Best Of Sting And The Police" package. Haven't they already issued enough solo and band retrospectives? If we had our way, the label would've compiled the formi-dable pile of Sting and Police singles remixes done in Europe over the past few years instead. It certainly would've felt a tiny bit less exploitative. Perhaps for next year's gift-buying season.

If you're among the kids bappily immersed in the U.K.'s speed-garage movement (and we must confess to still being leery of the whole thing), then you must have a copy of "Ruthless" by Rude Boy. Musically, this cut goes where much of its competition doesn't in that it tempers its heart-racing beat with a solid melody and the kind of infectious hook that pop-beads like us can relate to.

Word bas it that Rude Boy leads a double life as a policeman stationed in the London subnrb of Penge (near Croydon, for those of you who study geography). He's hiding his identity for fear of being found out by his fellow officers. We wonder how long this will last, since Boy George and Pete Tong have been banging the heck outta this winning GNP U.K. 12-incher in their club and radio programs.

What a pleasure it is to welcome the goryeous Carolyn Harding back onto the dancefloor. She gives a lesson in how to be a true diva on "Talk About Love" by Reel Soul-another alter ego for the team of Bobby Guy and Ern Lake. She belts with a white-knuckled force that's fondly reminiscent of Jocelyn Brown's early work, while the lads take a brief breather from the mainstream sound that's made their remix work as Soul Solution so popular. Eschewing the temptation to indulge in fluffy hooks, they take full advantage of the opportunity to be more aggressive and experimental by weaving a vibrant deep-house bassline with razorsharp beats and keyboards that are richly soulful but darkly underground.

Not that it was necessary, but the folks at Sneak Tip Records enlisted Davidson Ospina and the team of Mike Delgado and B.B. Keys to mold a few dubs of "Talk About Love" (which was written by Lake and Guy with another of our faves, Brinsley Evans) that are memorable and easily programmable but not nearly as strong as the original version.

On "It's Over Love," Todd Terry eminds chubland of his ability to kick catchy lil' ditties that make no apologies for their straightforward pop feel. Taken from his Logic album "Something Goin' On," this appealing single is bolstered by a seductively breathy vocal by Shannon, who could enjoy a cute comeback on the strength of her work here. Clearly, radio is Terry's desired target this time, though he wisely covers his underground base by inviting the Murk Boys, Dillon and

Dickins, and Loop Da Loop to drop some hard-edged remixes. Dillon and Dickins provide the most viable versions of the batch, nnderlining the pleasantly repetitive hook with a meaty bassline and percussion with maximum

If ya need a fix of Terry's remix work, spend some time with "Every-time I Fall" by Gina G., on which he attractively flexes his deep-house mus cles. Unfortunately, there's not a lot of the artist to be found in his mixes (ot than on his comfortably snug pop-NRG edit), but the loops and sound effects are quite yummy. At this point, Warn-er Bros. is undecided about releasing these mixes in the U.S., so you may have to grab this one on import from Gina's home label, Eternal Records.

After a somewhat quiet couple of nonths, San Francisco's Zoe Magic Records is closing out '97 with an EP that could spark an extremely active new year. "Nymphalis Antiopa," which gathers several acts under the moniker the Royal Treatment, provides electronic music at its most invigorating. The standout cut, "Go Play Outside" by Trance Mission, is an instrument that draws much of its spunk from the infusion of African percussion samples and tribal chants that take on an omious tone when fused with the track's thick layers of sci-fi synths.

The EP's other cuts include "Give Away My Fear" by Aether, as remixed by the ever-fab Tyler Stone, and "Infinitely Gentle Blows" by Alter Ring, which has been tweaked by Scott Hardkiss

CIRCUIT CELEBRATION: Here's a useful tip for all of those anxious A&R executives who frequently dial us up for advice on cool producers on the rise: Give a close listen to "Celebrate," the opening cut on Rhino's "Circuit Party Spins" by Bumpin' K-aka triguing New York newcomer Keith u.

The track was picked up for the cos relation on a demo that we're shocked to report was passed on by most labels for Billoord. Dance

Breakouts

CLUB PLAY

ROCK THE FUNKY BEAT NATURAL BORN CHILLERS WARNER BROK

GUNMAN 187 LOCKDOWN rmf

5. THE WIGGLY WORLD II MR. JACK FEAL BRENDA EDWARDS HORE THUS MYD

MAXI-SINGLES SALES

DIGITAL GOLDIE FEAT, KRS-ONE FRR

DISCO KICKS BOYS TOWN GANG

4. BEAT THAT BITCH JOHNNY DANGEROUS WREEROWS 5. MEMORIES LIL SUZY MITROPOLITAN

Smakouts: Titles with future chart potential.

and this week

LEGEND OF A COWGIRL IMANI COPPOLA COLUMBA

based on club play or sales repor

1. REASONS FOR LIVING DUNCAN SHEIK ATLANTC 2. GET MOVIN' BLUE TRAIN MAW

2.

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Rockin' Beats. Salih, left, end Parker of Natural Born Chillers take a break between promotional appearances in support of their first Warner Bros. single, "Rock The Funky Beat." The heavily percussive electronic track is already a smash overseas, and it's gathering attention here on the strength of its popfriendly hook as well as potent remixes by Mickey Finn, Aphrodite, and 187 Lockdown. The duo is eyeing the prospect of releasing its first album during the spring of '98.

ag either "too bright" or "too poppy." Hello? We'll resist the temptation to rant-though it truly does boggle our brain that some labels will continually crank out B-list crap simply because it carries the name of a familiar producer and then reject such an obvious hit because it's by an unknown entity. Oops

Anyone with a craving for old-fashioned, piano-driven house music that's flavored with a pinch of classic disco and a touch of pure hi-NRG needs to hear "Celebrate." We'll step out on a limb and even venture to say that this track is far more potent than much of the other highly successful tracks that fill "Circuit Party Snins." Haarmever has crafted a taut melody and warmly optimistic lyrics around the song's instant sing-along chorus-which is effectively fleshed out with rousing. hands-in-da-air gospel chants and an appropriately forceful lead vocal by fellow newcomer Chivon Jacobs.

In addition to sharpening his songwriting and production skills in bis home studio, Haarmeyer is pursuing the remix field and has just completed work on Lonnie Gordon's "(I Believe In) A God That Can Dance."

N THE MIX: Chicago siren Shawn Christopher is back on the boards with a clever cover of the Michael McDonald '80s chestnut "Sweet Freedom"single that could be the single that firmly establishes Eric Kupper's fledg ling Hysteria Records as a viable club land contender. Needless to say, Miss Christopher sings ber butt off, and Kupper handles production with his reliable pop/house finesse. Added joy can be derived from Richie Jones shrewd remixes. Why isn't this man a massive star, by the way? With a lengthy résumé that includes recent hits by 3rd Party, he hasn't hit a sour note in the last five years-and yet b hasn't grabbed the props he totally deserves. That needs to change.

Christopher is not the only notable act on Hysteria. Newcomer Siren is also a talent to watch, given the giddy, star-powered energy she displays on the single "Break With You." She's currently cutting an EP for the label that's due early next year.

In other Kupper-related news, he's ntarily pausing from life in the

club lane to produce Drill, a rock outfit on DV8 Records. "It's a nice change of pace," he says. "Of course, I can't resist. introducing some groove elements into their music, which is going over real well with the band." Look for a record in the spring/summer sea

On the compilation tip, we implore ou to pull your attention away from the endless barrage of super-dupermega-massive hits collections to explore "Clashbackk," an album that harks back to the rough-hewn techno and house sounds that influenced many of those mainstream hits, Underappre ciated DJ Felix Da Housecat was behind the turntable decks for the Cold Front Records set, which includes "Blindmanwilly" and "Wbile They Watch" by Aphrohead and "Logan's Run" by L.A. Williams, among others.

Speaking of compilations, producer Jocy Moskowitz succeeds in merging the varied vibe of a multi-act set with the cohesive tone of a singular-artist project on "Got The Feeling," a Pow Wow Records album just released under the name Jemto

Using enduring belter Michelle Weeks as the anchoring vocalist, Moskowitz darts from the realm of tribal house to fluffy disco with pit stops in R&B-induced funk along the way. He's smoothly blended the tracks (with editing assistance from Albert Cabrera of Latin Rascals fame) so that they flow like a turntable journey. Weeks is the perfect singer for this project, given her chameleon-like style. She gives the title track and the singleworthy "All My Lovin' " a slick pop sheen while getting down and gritty on the wriggling opener, "Rock Your World." This set is 10 times stronger than most of the dance albums we've heard on majors in recent times, and we wouldn't be surprised if "Got The Feeling" becomes the first sleeper sh of '98

On a biz tip, we're happy to report that respected music scribe Michael Paoletta will juggle his active writing schedule with a new gig as A&R coordinator for the Hot Tracks remix service. Among his duties will be selecting and clearing material for several of the venerable company's monthly CD compilations. His presence should give Hot Tracks a savvy, much-needed New York underground vibe.

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MAW	TO BE IN LOVE MAN DISSTRICTLY RHYTHM	7	9	1	0
VICTOR CALOERONE	BEAT ME HARDER EMPIRE STATE/DIGHTBALL 54216/JOHTYEAR	7	14	10	5)
KATRINA VAUGHN	DEEP DAY MAD 2051	9	4	4	6
ING SUZANNE PALMER		5	17	11	D
SANDY B	AIN'T NO NEED TO HIDE CHAMPON 331	8	2	5	8
URING KATHY BROWN		8	3	1	
ROSIE GAINES	CLOSER THAN CLOSE BIGENIG IMPORT	9	1	6	0
81	LOVE, PEACE AND GREASE PERFECTORINETIC 43556/REPRISE	5	24	18	Ð
SUNSCREEM	CATCH FULSE-8 PROMOPOPULIAR	5		17	2
MOBY	JAMES BOND THEME ELEKTRA 63904/EEG	11	1 22	9	13
BROOKLYN BOUNCE	GET READY TO BOUNCE LIDEL AMERICA 3722 NEVER GONNA FALL ARISTA PROMO	6	33	24	5
LISA STANSFIELD		8		24	
ING VERONICA BROWN		7	13	12	8
K.O. LANG	THEME FROM THE VALLEY OF THE DOLLS WARKER BROS 43952 ODT THE IT'S CONF WIROW DOWN	3	19 38	26	8)
		5	.58 25	20	9
 CHICANE KIM ENGLISH 	SUNSTROKE EDEL AMERICA 9139	12	8	15	8
	LEARN 2 LUV NERVOUS 20248		-		
ERIC GADO	THE RIGHT WAY HEM FLOE IMPORT	4	35	28	21)
LICK FEATURING KAYO		8	20	19	22
SOULSHOCK	* * * POWER PICK * * *	3	12	24	3
	DAY BY DAY 1002 52033	4	37	12	14)
LIL LOUIS	CLAP YOUR HANDS (FRILINGON S70037/ISLAND	6	28	25	8
BYRON STINGLY	SING A SONG MERVOUS 20283	3	41	31	(35
+ CAPPELLA	DE MY DARY INTERNIT MOLZPRIDRITY	10	16	21	\overline{n}
OOUR E 99	RIPGROOVE (Mar. 51754	9	12	20	28
ING ALTHEA MCQUEEN	I BELIEVE VELODITY 61007 PRD TOOLZ FEATUR	6	32	30	29
JOI CARDWELL	RUN TO YOU EIGHTBALL 45217/JGHTYEAR	14	10	13	50
BRAND NEW HEAVIES		6	27	27	31
E FEATURING DEZLEM		2	-	41	22)
NO MERCY	KISS YOU ALL OVER ARSTA 13438	2	-	40	3
GIPSY KINGS	AMI WA WA (SOLO POR TI) NONESJCH 79480/51/ANTIC	8	23	33	4
D.S.K.	WHAT WOULD WE DO '97 AFRO WILLOOD	3	49	42	35)
CYNDI LAUPER	BALLAD OF CLED & JOE EPIC 78694	4	43	39	36
. SIMONE JAY	WANNA & LIKE A MAN VU 3851510858	2	- 1	44	37)
+ VERONICA	RISE HOLA 341031/SLAND	1	-	48	38)
	* * * HOT SHOT DEBUT * * *		_		-
· KIMARA LOVELACE	CIRCLES HING STREET 1070	1	1	NEV	1
FUTURE BREEZE	WHY DON'T YOU DANCE WITH ME LETRA COLMOTOR	13	18	23	60
DJ SUPREME	THA WILDSTYLE INTURNET SIGIS/PROPERTY	2	-	46	11)
SPICE GIRLS	SPICE UP YOUR LIFE VIRON 28520	1	1	NEV	2)
+ 3RD PARTY	LOVE IS ALIVE OVE SE23498444	10	29	38	13
CYNTHA	LIKE A STAR TIMOLE TOUTONNY BOY	2	31	38	88
PATTI LABELLE	SHOE WAS ON THE OTHER FOOT MCAPIONO	1	1	NEV	15)
GIGABYTE	IT'S MY LIFE SPORE IMPORT	1	-	NEV	(6)
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- JOE	THE LOVE SCENE JVE PROMO	1	39	43	43

B		k	X	pard. HOT DANC	E		V		JSIC.
WEEK	WEEK	2 WHS ADD	WHS. ON CHART	CLUB PLAY COMPLED FROM A NATIONAL SAMPLE OF DAMAGE CLUB PLAYLISTE. ARTIST	THIS	WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALES DIAMETED FROM A MARKER OF MOST OF SUICE OF SUICE OF SUICE OF SUICE AND A SUICE OF
-			-	* * * No. 1 * * *	-	-		1	***No.1***
D	2	6	6	DRAMA TWISTED \$5403100A 1 week at No 1 CLUB 69 FEATURING KIM COOPER		4	6	26	FREE (5 10) STIRCTUX RINTHM 12528 1 week at No. 1 . ULTRA NATE
2	3	5	9	ECUADOR ULTRAFFER COG/ISLAND + SASH!	2	2	1	3	IT'S RAINING MEN THE SEQUEL (1) (1) LOGIC 52864
	8	11	6	CHELSEA PRESS 2 .ELLIBEAN 2529 DAT OVEN	3	1	30	3	WHAT ABOUT US (T) 00 LAFACE 24273/ARISTA + TOTAL
DL	1	9	7	TO BE IN LOVE MAW DISSTRICTLY RHYTHM MAW	4	3	5	8	SOCK IT 2 METHE RAIN (SUPA DUPA FLY) IN IT SISTINGT APILLOSS
	10	14	7	BEAT ME HARDER EMPIRE STATE DIGHTBALL 54216 UDHTYEAR VICTOR CALOERONE				1	* * * HOT SHOT DEBUT * * *
	4	4	9	DEEP DAY MAD 2051 KATRINA VAUGHN	3	NE	WÞ	1	YOU KNOW MY STEEZ (1) (0) MOD TRYBE 38624V/RGN GANG STARR
	11	17	5	MUCH BETTER TWISTED \$5333MCA CLUB 69 FEATURING SUZANNE PALMER	6	10	14	6	MUCH BETTER (D IX) TWISTED 55333MCA CLUB 69 FEATURING SUZANNE PALMER
	5	2	8	AIN'T NO NEED TO HIDE CHAMPON 331 SANDY B	1	5	7	11	OFF THE BOOKS (D.O. VIOLATOR 1446/RELATIVITY THE BEATINUTS FEAT. BIG PUNISHER & CUBAN LINK
	1	3	8	TURN ME OUT (TURN TO SUGAR) STRICTLY PROTON 12521 PRAXIS FEATURING KATHY BROWN	8	6	4	4	ALL CRIED OUT (D.0) TRACK MASTERSCRAVE 78736/DHC + ALLURE FEATURING 112
0	6	7	9	CLOSER THAN CLOSE INSERVIC IMPORT ROSIE GAINES	(1)	18	10	11	LOVE IS ALIVE (1) 00 DVS 582343WAM + 3RD PARTY
	18	24	5	LOVE, PEACE AND GREASE PERFECTOR/INETIC 43556/REPRISE BT	10	7	3	5	EVERYTHING (T) 00 MCA 55354 + MARY J. BLIGE
	17	30	5	CATCH FULSE-8 PROMOPOPULAR SUNSCREEM	-	-	-		* * * GREATEST GAINER * * *
	9	1	11	JAMES BOND THEME ELEXTRA 63904/EEG	m	31	L III	1 4	KISS YOU ALL OVER IT IN ARITA 13438 NO MERCY
	16	22	6	GET READY TO BOUNCE EDEL AMERICA 3722	(12)	13	9	13	HONEY INI ITI ISI DOLUMBA 78665
	14	33	4	NEVER GONNA FALL ARISTA PROMO LUSA STANSFIELD	13	11	15	9	ONE MORE NIGHT (T) (2) TOMMY BOY 786 AMBER
	2	13	8	WORDS THAT YOU SAY STRICTLY RHYTHM 12517 WHITEBIRD FEATURING VERONICA BROWN	14	8	2	10	YOU MAKE ME WANNA (D 00 LAFACE 24293/4857A + USHER
	6	19	7	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS 43952 K.O. LANG	(15)	NE		1	HOME/USELESS (T) (X) MUTEREPRISE 43900/WWW/R BROS
D	16	38	3	GOT 'TIL IT'S GONE WIGH FICHO + JANET (FEATURING Q-TIP AND JONI MITCHELL)	16	17	12	6	I'M NOT A PLAYER (T) 1000 61903RCA BIG PUNISHER
	2	25	6	SUNSTROKE EDEL AMERICA 9139 CHICANE	(17)	24	16	23	THINGS JUST AIN'T THE SAME (T) (0) ARISTA 13381
0 1	15	8	12	LEARN 2 LUV NERVOUS 20248	18	12	28	3	BREAKING ALL THE RULES (C) (0 (2712) 22304 + SHE MOVES
	8	35	4	THE RIGHT WAY HEM FLOE IMPORT ERIC GADO	19	14	18	24	SPIN SPIN SUGAR (T) (0) CLEAN UNVIRGIN UNDERGROUND 14590/VIRGIN + SNEAKER PIMPS
2	9	20	8	DON'T GO LOCIC GASTARCA LE CLICK FEATURING KAYO	20	19	-	2	NO, NO, NO (T) (I) COLUMBIA 78687
	7			* * * POWER PICK * * *	21	25	22	6	PHENOMENON ITI DOT JAM SARALMITICURY + LL COOL J
3) :	14	42	3	ONE GOOD REASON MAIL 2050 SOULSHOCK	22	16	8	4	SOMEWHERE/A RED LETTER DAY (T) (2) ATLANTIC \$4033/46 + PET SHOP BOYS
4) 3	12	37	- 6	DAY BY DAY LOGIC 52033 + REGINA	(23)	29	17	11	DON'T GO (1) DU LOGIC 647/4/CA LE CLICK FEATURING KAYO
	5	28	6	CLAP YOUR HANDS ITERATORION 570037/5LAND UIL LOUIS	24	9	13	19	YOU'RE NOT ALONE (D) OI INCA 64904 OUTVE OUTVE
	11	41	3	SING A SONG NERVOUS 20283	(25)	36	31	4	PERFECT LOVE (T) (2) TWISTED 55404/MCA HOUSE OF PRINCE FEATURING DEZLEM
	1	16	10	BE MY BABY INTERHIT SHOLEPRIDRITY	26	22	25	3	SPICE UP YOUR LIFE (T) YIPSIN 38620
	0	12	9	RIPGROOVE LOSIC 51764 OUUBLE 99	27	20	21	14	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (1 MORCUNY STATUL) . BRIAN MORNIGHT FEAT, MASE
	10	32	6	I BELIEVE VELOCITY 61007 PRO TOOLZ FEATURING ALTHEA MOQUEEN	(28)	RE-I	AIRT	20	SOMETHING GOIN' ON IT) ID LOGIC 44213 + TOOD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
	3	10	14	RUN TO YOU EIGHTEALL 45217/JIGHTYEAR JOI CARDWELL	29	30	19	6	THEME FROM THE VALLEY OF THE DOLLS (1) (0) WARNER BROS 43952 K.D. LANG
	7	27	6	YOU CAN DO IT DELIDIOUS VINIL PROMORED ANT THE BRAND NEW HEAVIES	30	27	-	2	RICHTER SCALE (T) DEF JAM 568057/MERCURY + EPMD
	1	-	2	PERFECT LOVE TWISTED 55404 MCA HOUSE OF PRINCE FEATURING DEZLEM	(31)	46	45	6	DRAMA ITI TWISTED 55403MCA CLUB 69 FEATURING KIM COOPER
	10	-	2	KISS YOU ALL OVER ARISTA 13438 NO MERCY	(32)		RIRT	9	ENCORE UNE FOIS () ULTRAFFRR 002/9LAND + SASHE
	13	23	8	AMI WA WA (SOLO POR TI) NONESICH 79480/87/ANTIC GIPSY KINGS	33	28	27	9	MY LOVE IS THE SHIH! ID WARKER BROS 42819 . SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA
	12	49	3	WHAT WOULD WE DO 197 AFRO WAR 003 D.S.K.	34	41	35	21	I SAY A LITTLE PRAYER (1) (0) WORK 2019/2020 DIANA KING
	19	43	4	BALLAD OF CLED & JOE EPIC 78694 CYNDI LAUPER	35	45	33	6	I'M AFRAID OF AMERICANS (T) 00 VIRGIN 20018 O DAVID BOWIE
	М	-	2	WANNA & LIKE A MAN VU 38515YINGIY SIMONE JAY	(35)	NE	WÞ	1	BENEDICTUS (T) 00 GROOVULCIOUS 039STRICTLY RHTHM BRAINBUG
8) 4	18	-	1	RISE H 01.A 341031/5LAND VERONICA	37	34	45	1	TURN ME OUT (TURN TO SUGAR) ID tO STRICTLY HATTHN 12521 PRAXIS FEAT. KATHY BROWN
				* * * HOT SHOT DEBUT * * *	38	35	21	10	BUTTA LOVE (1) 00 ARISTA 13413
) I	NEW	44	1	CIRCLES KING STREET 1070 • KIMARA LOVELACE	(39)	NE	WÞ	1	LOVE, PEACE AND GREASE (T) 00 NINETICRETIRSE 43956 WARNER BROS. BT
0 :	3	18	13	WHY DON'T YOU DANCE WITH ME LLIBA OCAMOTOR	40	15	20	10	THE ONE I GAVE MY HEART TO (T) OU BLACKGROUNDATLANTIC 95557/AG + AALIYAH
I) /	16	-	2	THA WILDSTYLE INTURNIT SIGISFRICALTY O J SUPREME	41	21	41	9	IT'S YOURZ (T) LOUD 64992/IICA
	NEW	-	1	SPICE UP YOUR LIFE VIRGIN 20620	42	39	40	1	SHOW ME LOVE (1) 00 IICA 64969 • ROBYN
	8	29	10	LOVE IS ALIVE DVI SIZ3450454 \$3RD PARTY	(13)		WÞ	1	PARTY PEOPLE INI (T) 00 MCA 55304 GP WU
8	18	31	2	LIKE A STAR TIMODE TOUTONNY BOT CYNTHIA	44	23	23	8	AIN'T NO NEED TO HIDE (T) (1) CHIMPION 321 SANDY B
	NEW		1	SHOE WAS ON THE OTHER FOOT NOA FIOND PATTI LABELLE	(15)		WÞ	1	L-L-LIES (T) 00 WORK 78750ETRC
	NEW	-41	1	IT'S MY LIFE SPORE MPORT GIGABYTE	(45)	RE-I	INTRE	8	RUN TO YOU (T) OI EXHTIMUL SH217LIGHTYLAR JOI CARDWELL
	NEW	44	1	SOMETHING TO BELIEVE IN ATLANTIC FROMO LINDA EDER	(II)	NE	WÞ	1	GET UP, STAND UP ID DO GROOVEJOOUS CONSTRUCTLY RIVITING PHUNKY PHANTOM
0	NEW	-	1	DANCE (DO THAT THING) STRICTLY INITIAL (2523 BLACK MAGIC	48	21	25	8	WHAT I NEED IT) STREET LIFE 78150/RUL AMERICAN CRUIG MACK
3 1	13 1	39	1	THE LOVE SCENE JVC PROMO \$ JOE	49	47	34	26	FLL BE MISSING YOU INI ITI OD TAD TOY 29092/MISTA + PUFF DADDY & FAITH EVANS (FEAT. 112)
	15	44			50	33			

ities with the greatest sales or club play increases this week. Power Pick on Club Play is aware nere in the top 50. I Videoclip availability. Catalog number is for vinyi maxi-single, or CD max hart: (M) Casset top 20. Greatest Gainer on Maxi-Single maxi-single availability. (T) Vinyl max Is Sales is awarded for the largest sales increase among single single availability. (X) CD maxi-single availability. © 1997,





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on Force. Members of Arista/Nashville's new pror gathered for a group photo. Shown, from left, are national director Dave Dame; regional director Teddi Bonadies (Nashville); regional managers Lynn Waggener (Nashvilie), Rob Reid (Nashvilie), Nathan Cruise (Chicago), and Dawn Richardson (Dalas); executive assistant Anita Rabasca; Arista/Nashville president Tim DuBois; field promotion director Mike Owens; promotion VP Bobby Kraig; field promotion senior director Denise Nichols: promotien coordinators Scott Cosby and Jackie Proffit: field promotion director Kevin Erickson (Chicago): regional directors Lori Hartigan (Los Angeles) and Ken Rush (Dallas); and promotion coordinator Renee Leymon, Not shown is Jon Conlan, regional manager (Los Angeles).

Lyric Street Looking To The Future Disney Label Developing Core Country Sound

BY DEBORAH EVANS PRICE

NASHVILLE-Of the many new labels opening-and closing-their doors the past few years in Nashville, few have ventured onto the playing field with the credentials and backing of Disney's new Lyric Street label, a division of Hollywood Records.

Since former RCA Label Group senior VP/GM Randy Goodman signed on in July as president of the then-unnamed label, he's been building his staff. Doug Howard left his post as VP/GM of PolyGram Music to ssume the senior VP of A&R position. Carson Schreiber moved to Nashville from Los Angeles, where he had served as VP of Curh/Universal Records, to become Lyric Street's senior VP of promotion and product development. Shelby Kennedy, formerly of ASCAP, joined Lyric as director of A&R

Kevin Herrine has been named national promotion director, and Theresa Durst has been hired as the label's first regional promotion director. Robin Gordo formerly with

PolyGram Publishing for 14 years, is handling A&R administration. Former RCA Label Group staffers Teresa Russell and Dana Jones are manager of label operations and administrative assistant, respectively.

0000MAN

When everyone was in place, Goodman convened the staff for lunch to msp their future. "We got together, and I basically just said, 'What kind of label do we want to be? How do you want people to perceive us?" "he says What came out of that was a set of values and that was so exciting

With the pieces of the puzzle coming into place, Goodman is opti-Lyale Street

mistic ebout the future, saving the label's direction is very focused. "We want to be a core country-music

label," be says. "We want to be on country radio. We want to sell to the country fans. That's what Disney wants, and that's what we want to be

Goodman sees Disney and country music as a perfect fit. "They need to be in country music, because country music is germane to what Disney is about," he says. "Disney is about middle America, and country music is about middle America. Obviously, it has an expansive demographic. I think country music and what Disney is about fit hand-in-glove."

(Continued on page 33)

Ricky Skaggs Returns To Bluegrass; Five Ex-Capitol Staffers In Limbo

BLUEGRASS RULES: That's the title of Ricky Skaggs' new album, his first bluegrass recording in 15 years, and it marks a significant return to the genre from one of its giants. When he emerged as a mainstream country star in the '80s, mixing the bluegrass of his child-star years with modern country, Skaggs led what was called a "new traditionalist" movement. Now, by returning to his roots, Skaggs may be doing the same thing again.

"I feel that I'm absolutely doing the right thing right w," Skaggs tells Nashville Scene. "I have never been so sure." Although he remains signed to Atlantic Nashville for country releases, "Bluegrass Rules" is on Skaggs Family/ Rounder, and it is, he says, "the first record I've ever made

that I totally own!" He also hopes to make his new label me to other artists in bluegrass, gospel, or other acoustic music who may not be suited to major labels.

He feels that bluegrass is oised for a resurgence. "I truly believe in the timing of everything," he says "There is a season for everything. I felt that after [Bill] Monroe passed away, one chapter in American music had closed and anoth.

er was beginning. It's a new day, a new time, and the music is as fresh as it can be. Even though these are old songs, we

tried to bonor Mr. Monroe, Flatt & Scruggs, and Ralph Stanley. In my heart, I could not cut 10 or 12 new songs right now; I just wanted to honor these pioneers and let people know what these architects of the music did."

Audiences, he says, seem to be agreeing, "They're looking for something to listen to," he says. "I know I certainly am; I'm wondering who's going to carry on the music. This morning I was driving home from dropping the kids off at school, and I was punching buttons on the radio, and I couldn't find a dang thing worth listening to. I was gritting my teeth. You know, there are a few new artists who are doing it though Lee Ann Womack if she keeps doing what in her heart she loves, is one. Doing not what she can sing, in ner neart are toves, is one. Doing not what she cost sing. but what she loves to sing. There's people who can sing songs, and then there's people who absolutely live a song and have such joy and such honesty when they sing a song, that the song becomes them. And that's what I feel that bluegrass is for me. There's such freedom and joy in it.'

Skaggs says an immediate goal for him is to reunite and ecord what he calls "the Grand Ole Opry Bluegrass Band," a pickup band consisting of himself, Vince Gill, Marty Stuart, Earl Scruggs, and Alison Krauss. "When we played together on the Opry TV portion one night, it was the high-est ratings they ever had for the Opry segment on TV That's



ON THE ROW: In continuing fallout from the Capitol Nashville realignment (Billboard, Nov. 15), five veteran staffers at the label have been placed on paid leave of absence and told to wait and see if there indeed will be a Virgin Records Nashville under ousted Capitol Nashville head Scott Hendricks and if they will be assigned to it Those now sitting at home by the phone are VP of A&R Mark Brown, VP for artist development Susan Levy, VP of publicity Lorie Lytle, director of radio marketing Doug Baker, and Hendricks' former executive assistant Donna Duarte. All were hired by Hendricks when he took over the

label in 1995. His replace ent, new

president/CEO Pat Quigley, has said that he will talk about further plans and developments at the label after the current marketing blitz for Garth Brooks' "Sevens." In addition, the planned November move for the label into its new Music Row building has been deleyed until January. Hendricks, meanwhile, is

keeping mum about his plans. (When he was replaced, parent company EMI offered him a Virgin Nashville start-up label.) He has been approached by other labels here as well as by artists interested in hiring him as a producer.

Austin, Texas-based Watermelon Records has entered into an alliance with Sire Records Group. Their first joint efforts are the Derailers' just-released "Reverb" album and an early 1998 Don Walser project ... SunTrust Bank here now has 11 country acts on its Cool Country line of Visa credit cards, and there's a waiting list for artists to get their pictures on the cards. The bank says it has more than 20,000 Cool Country cards in circulation. Artists on the cards are Alan Jackson, Brooks & Dunn, Patty Loveless, Reba McEntire, Lorrie Morgan, Joe Diffie, Billy Ray Cyrus, Sammy Kershaw, George Jones, Travis Tritt, and Tracy Lawrence

PEOPLE: John Berry has canceled all dates and und gone surgery on his vocal chords at the Vanderbilt Voice Center. Doctors said that he would require at least 70 days of vocal rehabilitation before resuming singing ... Cledus "T." Judd signs with Buddy Lee Attractions for exclusive worldwide booking ... The Thompson Brothers Band has recorded a new radio commercial for Coca-Cols, singing the theme "Always Coca-Cola." RCA labelmate Sara Evans did the same commercial earlier this year.

Nashville, Int'l Country Greats Honored At British Awards

George Strait and Trisha Yearwood led winners of the British Country Music Awards, which were presented in a ceremony and concert held Nov. 16 at the International Convention Centre in Rirmingham England

Sara Evans and Rory McGrath hosted the affair, which was-for the first time in its three-year history-open to the public.

In the international awards category, Strait was named male vocalist of the year, Yearwood was named female vocalist of the year, BR5-49 won the group/ duo award, LeAnn Rimes was named rising star, Lee Ann Wornack's self-titled set won album of the year honors, Dale Watson was international artist of the year and Alison Krauss & Union Station took honors for bluegrass group.

Winners in the British category w Charlie Landsborough, male vocalist; Sarah Jory, female vocalist; Chean Seats, group/duo; Cheap Seats, rising star, "Coyotes," by Coyotes, album; and Down County Boys, bluegrass band.

Ambassador Awards were presented to Ireland's Daniel O'Donnell and the UK hand the Hillsiders

Guitarist/singer Albert Lee was presented with an achievement award. Dolly Parton was the winner of the 1997 Country Legend Award.

Artists performing included Lee with Hogan's Heroes, Evans, Watson, Kathy Chiavola, Cheap Seats, Adam Couldwell Amanda Norman Sell, and McGrath and Phil Pope's Death By Country.

A filmed tribute to Parton, featuring Glen Campbell, Billy Ray Cyrus, Crysta Gayle, Loretta Lynn, Barbara Mandrell, and Wynonna, among others, was shown

Highlights of the show aired Nov. 27 on "Country Club" on BBC Radio 2. BBC-TV will carry coverage on an as-wet-undetermined date in December.



Wright On. MCA Nashville recording artist Chely Wright has signed an exclu sive publishing agreement with MCA Music Publishing Nashville, Shown seate from left, are Stephanie Cox, VP of creative services, MCA Music Publishing ille; Wright; Jody Williams, president, MCA Music Publishing Nashville; Nesh and MCA Records Nashville president Tony Brown. Standing, from left, are Wright's manager, Clarence Spalding; and MCA Records Nashville chairman Bruce Hinton,



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST TITLE TITLE MARKENDSTRIGUESTID UST PROCON LOWALDM FOR CASETICO	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST MUNREROSTINUUNG LINEL GUOZESTID LIST MICT ON DUMALDIND TITLE	PEAK POSITION
				* * * No. 1 * * *		37	38	38	55	REBA MCENTIRE A MCA WASHVILLE 11500 (10 98/16 98) WHAT IF IT'S YOU	1
1	1	1	3	SHANIA TWAIN VERCURY 535303 /10 98 E0/16 980 * wrest at No. * DOME ON CIVER	1	38	36	36	9	MARK CHESNUTT DECCA 70006/IICA NASHVILLE (10.98/16/98) THANK GOD FOR BELIEVERS	25
	2	2	n	* * * GREATEST GAINER * * * LEANN RIMES & YOU LIGHT UP MY LIFE INSPIRATIONAL SONGS	1	39	37 46	37 41	17 8	BLACKHAWK ARSTA INSEMULE 18837 (10 96/16 96) LOVE & GRAVITY VARIOUS ARTISTS EXCAN DURA DATA STATE STATE COUNTR AD155 FEESIN TO SOLO THE RUL OF STORES EXCAN DURA DATA STATE STATE STATE STATE SOLO THE RUL OF STORES	8 22
3	4	3	13	TRISHA YEARWOOD & (SONGROOK) A COLLECTION OF HITS	1	41	40	45	7	VARIOUS ARTISTS AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
3	3	4	10	BROOKS & OUNN A THE GREATEST HITS COLLECTION	2	42	39	40	5	ROY O. MERCER DATIOL NAMES LIZZIAA 17 SHIZZ SHIER HOW BIG A BOY ARE YAP VOLUME 3	38
5	5	5	25	ANDTA-LICE CONTROLS ON THE GREATEST HITS COLLECTION TIM MCGRAW A* CURS 77866 (10 Set 16 Set	1	43	64	44	61	CLINT BLACK & RCA 66671 (10 98/16 98) THE GREATEST HITS	2
- -	8	6	6	JOHN MICHAEL MONTGOMERY ATJUNTC RODOWS (10 99/16 98) GREATEST HITS	5	44	41	35	32	SAWYER BROWN CUPB 77883 (10 98/16 98) SIX DAYS ON THE ROAD	8
1	6	7	72	LEANN RIMES & CURE 7921 (10 99/15/90 BLUE	-	45	43	43	19	KENNY CHESNEY INA 67498/RCA (10 98/26 98) I WILL STAND	10
8	7	8	31	GEORGE STRAIT A: MCA INSHVILLE 11584 (10 59/16 59) CARRYING YOUR LOVE WITH ME	1	48	45	42	33	ALABAMA RCA 67426 (10 98/16 98) DANCIN' ON THE BOULEVARD	5
3	9	11	84	DEANA CARTER A'	2	47	42	39	15	LORRIE MORGAN INA 67499/9CA (10.98/16-98) SHAKIN' THINGS UP	9
	-	_		CAPITOL NASHWELLE 37514 (10 98/15 58)	-	(48)	65	74	3	VARIOUS ARTISTS COUNTRY CARES FOR KIDS A HOUGHY AUBURY TO BENEFIT ST. JUSE CHILDREN'S RESEARCH	48
10	17	10	5	WYNONNA CURE S3062UMWEISAL (10 96/16 96) THE OTHER SIDE	4					* * * PACESETTER * * *	-
11	10	5	5	TRACE ADKINS CAVITOL NASHWILLE 55856110.96/16.981 BIG TIME	7	(49)	73	-	2	SAWYER BROWN CURE 77852 100 98 25 981 HALLELUJAH HE IS BORN	49
12	13	14	16	MARTINA MCBRIDE RCA 67516 (10 Serie 90) EVOLUTION	8	50	48	46	23	LONESTAR BNA 67422/RCA (10 96/16 98) CRAZY NIGHTS	16
16	17	16	4	SAMMY KERSHAW NERCUIY 536318 (10.98 EQ17.96) LABOR OF LOVE	12	51	49	50	45	BILL ENGVALL & WARNER BROS. 46263 (10 98/16 98)	5
14	16		4	MINDY MCCREADY INA 67501//CA (10.91/16.91) 9F I DON'T STAY THE NIGHT COLLIN RAYE • THE OFFICE OF ONLY IN ONCE THE OFFICE OF ONLY IN ONCE THE	12	52	52	-	2	JOHN DENVER RCA 66837 (23 98/29 96) THE ROCKY MOUNTAIN COLLECTION	52
15	18	11	13	COLLIN RATE O FPC 679505049120 98 E016 981 THE BEST OF COLUN RAYE — DIRECT HITS	4	53	55	55	29	ROY O. MERCER LATECT NIMITUL M781 (9 591 5 59) HOW BIG A BOY ARE YA? VOLUME 1	53
16	16	17	56	ALAN JACKSON & ARISTA NASHALLE 18003 (10.98/16.58) EVENYTHING I LOVE	4	54	50	-	2	PAUL BRANDT REFEISE 46635/WARNER BROS 110.98/26-91 TO OUTSIDE THE FRAME	50
17	17	16	17	CLINT BLACK RCA 67515 (10 9816 989 NOTHIN' BUT THE TAILUGHTS	4	55	51	49	78	VINCE GILL & MCA MASHVILLE 11422 (10 96/16 98) HIGH LONESOME SOUND	3
16	16	16	4	PATTY LOVELESS EPIC 67997/50WY (10 98 EQ16.98) LONG STRETCH OF LONESOME	4	56	54	54	82	MINOY MCCREADY & INA 66806/RCA (1999/15 19) TEN THOUSAND ANGELS	5
16	16	19	19	MICHAEL PETERSON REPRISE 466.11WWARKER BROS. (20.58/16.58) MICHAEL PETERSON	12	(57)	NEV	V 🏲	1	DWIGHT YDAKAM REPRISE 45583/WARNER \$POS. (10 98/16 98) COME ON CHRISTMAS	57
20	20	22	41	LEANN RIMES &' UNCHAINED MELODY/THE EARLY YEARS	1	58	59	58	25	ROY O. MERCER CAPTOL INSPIRITE 54782 19 98 15 981 HOW BIG'A BOY ARE YA? VOLUME 2	54
(21)	11	48	9	VARIOUS ARTISTS A COUNTRY SUPERSTAR CHRISTMAS	21	59	58	56	18	SHERRIE AUSTIN ARSTA NAS-WILE 18843 (10 9816 98)	41
22	21	24	16	JOHN DENVER LEAKY (538350HY (9 96 59/13.98) THE BEST OF JOHN DENVER LIVE	8	60	60	60	33	WYNONNA CURB 11583/MCA NASHVILLE (10:96:16:98) COLLECTION	9
23	21	24	4	BRYAN WHITE & ASYLIM 12047/000 (10.98/16.98) THE RIGHT PLACE	4	61	57	52	65	TRAVIS TRITT . WHITER BROS. 46304 (10.96/16 96) THE RESTLESS KIND	1
24	23	23	74	NEAL MCCOY ATLANTIC #301 LIAG (10.99/16.98) GREATEST HITS	4	62	53	68	62	VARIOUS ARTISTS MALT DEST PERMIT SING THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
25	24	23	4	NEAL MCCOY ATLANTIC MOSTING (10 99/16.98) BE GOOD AT IT	23	63	62	53	58	KEVIN SHARP • 143/63/LUM 61/30/EEG (10/9615/90) MEASURE OF A MAN	4
25	25	25	4	THE KINLEYS ENG STRESSONT (10.98 EQ15.30) THE KINLEYS ENG STRESSONT (10.98 EQ15.30)	22	64	64	63	83	GEORGE STRAIT &' NCA HASHMILE 11428 (10 98/16.98) BLUE CLEAR SKY	1
27	25	25	23	LILA MCCANN ASTLUM 62042/EEG III ULA	8	\$5	56	51	36	TRACY LAWRENCE . ATLANTIC 82965/40 (10 96/16 96) THE COAST IS CLEAR	4
28	27	27	7	DELBERT MCCLINTON O/RE 5304295999 TDE (10 99/16 98) ONE OF THE FORTUNATE FEW	15	66	63	62	35	ALISON KRAUSS & UNION STATION SO LONG SO WRONG	4
28	30	32	25	PAM TILLIS ARSTA HASHVILLE 20036 (10.98/15.90) GREATEST HITS	6	67	66	65	87	BRYAN WHITE A ASYLUM 61880/EEG (10 99/15 56) BETWEEN NOW AND FOREVER	1
-	-	-		* * * HOT SHOT DEBUT * * *		68	71	70	4	RICKY SKAGGS ROUMORR ORD 17, 58/14 980 BLUEGRASS RULES!	68
30	NET	44	1	JOHN DENVER A CELEBRATION OF LIFE/THE LAST RECORDINGS	30	69	70	66	84	BROOKS & DUNN &' MISTA NASHVILLE 18110 (0.0.96/15.98) BORDERUNE	1
16	32	16	22	TOBY KEITH MERCURY SAMAGE OD 95 FD/16 90 DREAM WALKIN	4	70	68	61	23	CHRIS LEDOUX CAPITOL MASHVILLE 52775 (10,08/16,04) LIVE	26
32	29	23	33	CLAY WALKER	4	71	67	59	17	JOHN ANDERSON MERCURY 536004 (20.98 EQ15.98) TAKIN' THE COUNTRY BACK	19
32	17	30	74	TRACE ADKINS & CAPITOL NASHWILLE 37222 (30 94/15 98) CREAMIN' OUT LOUD	8	72	69	64	67	TY HERNDON O LINE 07564/60WY (20.59 02/25/98) LIVING IN A MOMENT	6
34	33	31	70	LEE ANN WOMACK DECCA 11585MCA NASHVILLE (10 19175-98)	9	(73)	RE-D	(T)(Y	17	DWIGHT YOAKAM HORISE 46690WWAVEN BRDS. (10.99215.56) UNDER THE COVERS	8
35	35	34	19	DIAMOND RID ARISTA HASHVILLE 18944 (10.36/16.38) GREATEST HITS	8	74	72	71	53	MARK CHESNUTT	18
35	34	28	11	CHELY WRIGHT NON INSERVICE 20003 (10.98) 6.980 E	25	(75)	86-0	and a	45	JEFF FOXWORTHY CRANK IT UP THE MUSIC ALBUM	3

B	ilk	coard. Top Country Catalog /	Alb	um	S	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY DECEMBER 6, 1997	
WEEK	WEEK	ARTIST TITLE	TITAL CHURT WEBS	THIS WEEK	WEEK	ARTIST TITL MARKET AN INVERTIGATION LABLI ISUCCESTED LIST PRICE OF EQUIVALENT FOR CASETTECCO	E DIM OWIL
1	8	ALAN JACKSON ▲ ¹ ARISTA NASHVILLE 18801 (10 19816-590 2 versis at No. 1 THE GREATEST HITS COLLECTION	109	16	14	GARTH BROOKS A" CANTOL MACHINELE 29648/EMI-CANTOL (10 98/15.95) THE HITS	3 1
8	8	SHANIA TWAIN A " WEICUMY 522886 (10 5# EQ16 9#1 📰 THE WOMAN IN ME	145	16	13	GEORGE STRAIT & MCA NASHMULE 10051 (0.98/35.98) PURE COUNTRY (SOUNDTRACK)	2
4	4	JOHN DENVER & THE MUPPETS & LASERLIGHT 12713 (6.9) COH A CHRISTMAS TOGETHER	13	16	12	HANK WILLIAMS, JR. & CURIN 77538115 MITS HID	1 1
4	4	JOHN DENVER	5	17	15	WILLIE NELSON	: 1
1	1	KENNY ROGERS MADAATONE 108 (10 39/16 90) THE GIFT	13	18	-	JOHN BERRY CAPITOL MASHVILLE 32563/EM-CAPITOL (7 3011 58) 0 HOLY NIGHT	
4	19	VINCE GILL & MCA MASHWILLE 10877 (10:09/15:08) LET THERE BE PEACE ON EARTH	55	16	20	GEORGE STRAIT A' MCA NASHMUZ 11213 (38 SMM SM) STRAIT OUT OF THE BOX	
1	6	GARTH BROOKS A " CAPITOL INSHWILLE 93866/ENI-CAPITOL (\$9.99/13.98) NO FENCES	347	*	-	JOHN DENVER LASER LIGHT 12762 /5 10 C00 CHRISTMAS LIKE & LULLARD	÷
8	6	JOHN DENVER & #CA 12195 (10 91/16.98) JOHN DENVER'S GREATEST HITS, VOLUME 2	23	21	15	GARTH BROOKS & CAPITOL MASHAULE SOUTHERN CAPITOL (1) 3513.501 GARTH BROOKS	-
8	19	REBA MCENTIRE & MCA MASHVILLE 42031 (2 96/5.98) MERRY CHRISTMAS TO YOU	12	-	15		
10	18	GARTH BROOKS & CAPITOL NASHVILLE 98742(THI-CAPITOL (7.98/11.98) BEYOND THE SEASON	78	22	-	COLLIN RAYE EPIC 67751/SONY (10 98 EQ16 98) CHRISTMAS THE GIFT	
11	9	TIM MCGRAW &* CURB 77659 19 98/15 981 NOT A MOMENT TOO SOON	192	23		ANNE MURRAY SEK/EMI 31145EMI-CAPITOL (5 95/11 98) BEST OF THE SEASON	
12	8	PATSY CLINE &' MCA NASHVILLE 12* (7 58/12 98) 12 GREATEST HITS	557	24	14	CHARLIE DANIELS	1
13	-	GARTH BROOKS A" CAPITOL INSUMILE SPORTER CAPITOL (10 19/15.08) FRESH HORSES	105	25	21	VINCE GILL & MCA NASHVILLE 11047 (10.95/15.98) WHEN LOVE FINOS YOU	1

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST OATA SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STA-TIONS ARE FLECTRONICALLY MONITORED 24 MONIES & DAY. 7 DAYS A WEEK, SONGS RANKED BY NUMBER OF DETECTIONS.

E				pard. HOT COUN		ſ	R		8	SINGLES TRACKS
VEEK	AST	2 WHIS NG0	MICS ON DHURT	TITLE ARTIST PRODUCER (SONGWRITER) MERIT & NUMBERT SONGTON LARGE	PEAK	NEX NEX	NST MEEK	2 WKS	WHS ON CHURT	TITLE
- 3	>	~~~	50	* * * No. 1 * * *	a.v.	37	38	28	20	IF YOU LOVE SOMEB
1	1	1	10	LOVE GETS ME EVERY TIME 5 weeks at No. 1 + SHANIA TWAIN	1	(38)	38	42	. 8	IF YOU CAN'T BE GO
2	2	2	15	SOMETHING THAT WE DO + CLINT BLACK	2	39	35	38	35	HAND OF FATE
3	3	2	13	CILLOCK J STROUD IS BUICK & EWING) COLDI NO RCA 65336 FROM HERE TO ETERNITY MICHAEL PETERSON	3	40	30	26	42	WHAT IF I DO
ē	6	27	3	IN E CHINALLILED IN PETERSON, R E ONIVILLI DEPRES ALTUM CUT LONG NECK BOTTLE GURANTI BROOKS	6	(41)	43	50	6	ONE OF THOSE NIGH
6	3	6	14	A REMOLOS IS WARNER R. DARNESI CANTOL ALBUM OUTCOUTOL NASHVILLE TODAY MY WORLD SLIPPED AWAY GEORGE STRAIT	3	42	30	41	8	POSTMARKED BIRMI
-	6	3	14	1 IROWN G STRAT W WEGHT, V GOLDNI WY MCA NACHWELE 22019 WATCH THIS CLAY WALKER	6	- 68	42	43	13	ONE SOLITARY TEAR
'n			1	ISTINUE WARER A SWITH A SWITE	7	(44)	46	48	10	MORE THAN EVERYT
	11	10	9	KSTESAL MALLERCOMMERCINE LAND OF THE LIVING PAM TILLS	8	(45)	49	5.9	3	STILL IN LOVE WITH
	8	11	14	E J WALKER JR. P TILLE W PATTOR T SLLERS: M ARISTA NASHVILLE 130% THE REST OF MINE • TRACE ADXINS		(46)	54	58	7	I CAN LOVE YOU BET
9	10	13	14	S HENDHCAS (TARINS, & BEARD) EL 100 (Y) CARITO, MONTO, MON	9	(4) (4)	54	55	6	P WORLEY & DHANCEY INDST THE DAY THAT SHE I
10	7	9	19	R ZAVITSON J HASILDEN /R GREENE /T HASELDEN (CHASELDEN)	7	48	70	20	- 2	ONE SMALL MIRACLI
11	9	12	13	A BROKEN WING MALERIDE P WORLP (SHODSES HOGELP INPREMATE) MARTINA MCBRIDE ID: DI W. RCA 64963	9	(4)	58		5	BU WALKERURURURURURU
12	13	17	9	I'M SO HAPPY I CAN'T STOP CRYING TOBY KEITH WITH STING USTROUD, EXEMPTING	12	(49)	58	00	5	0. ICHNSON, LHOEBS (8 MICO
13	14	14	10	WHEN LOVE STARTS TALKIN' BUMHER (LIDHARA BIMHER, GINCHDISSY) CONDICT CUBE MORALINITERAL	13	50	NET	N 10	1	TWO PINA COLADAS
14	17	20	15	* * * ÅIRPOWER * * * YOU WALKED IN DICKN WALKED IN ON OWNER A COMMENT DICKN WALKED IN OWNER A	14	51	52	53	1	THE GIFT
10	1/	20	10	D EDOX W WE VOUR LEANTER ADAMS CONTRACT OF BNA 64342	10	(52)	NET		1	COWBOY CADILLAC
_				* * * AIRPOWER * * * ANGEL IN MY EYES		53	50	51	11	WALKIN' THE COUNT
15	19	22	10	ANGEL IN MY EYES	15	4	45	47	1.8	A LITTLE IN LOVE
				* * * AIRPOWER * * *		(55)	59	64	4	JUST DON'T WAIT AF
16	18	18	12	YOU DON'T SEEM TO MISS ME	16	56	57	56	7	NIGHTS LIKE THESE
17	12	3	19	THANK GOO FOR BELIEVERS MARK CHESNUTT	2	(57)	NE		1	TAKE THE KEYS TO N
-	-	-		* * * AIRPOWER * * *		58	56	39	12	THE COAST IS CLEAR
18)	21	23	12	I HAVE TO SURRENOER + TY HERNOON	18	(59)	NE		12	EANDERSON T LAWRENCE OF HOW YOU EVER GON
19	27	32	8.	HE'S GOT YOU BROOKS & DUNN	19	(1)	61	61	5	WHAT A WOMAN KN
20	15	36	23	D CON K BROKS R DUNN OLDUNN,1 MORIDE) (IC ARISTA NASHMILLE 13101 FVERYWHERE TIM MCORAW	1		_		-	SHE'S GONNA MAKE
				BGALIMORE I STROUG AMOGRAW IC WISEMANN REICH CUTB ALBUM CYT ON THE SIDE OF ANGELS LEANN RIMES	<u> </u>	61	NE	-	- 1	A REPROCES IN BLACK & MELT
21)	22	24	9 .	W CRIMES IS BURR, G HOUSE) CUPB ALBUN CUT	21	62	NE		1	A REMICES OF FLYING ORIVE ME CRAZY
22)	25	31	. 6 -	M D CLUTE DAMOND RO 4D GEORGELI TIRRO, B WHITE) ARISTA NASHVILLE ALBUM CUT	22	63	63	62	4	BELLEAU WOOD
23	26	ø	9	OF COURSE I'M ALRIGHT ALABAMA D CODE ALABAMA (B KIRSCH) (V) RCA 64965	23	64	NET	-	1	A REVICEDS CENENT O BRO
24	33	37	7	LOVE OF MY LIFE SAMMY KERSHAW KSTEGALL (KSTEGALL) HILLI COVY MERCUPY 5681.40	24	(65)	64	69	3	THAT OOES IT CTARREN (I SELLERS & CUM
25	28	29	11 ;	1 WANNA FALL IN LOVE LILA MCCANN MISPRO IM SPROLILIPOCO ASYLUM ALBUM OUT	25	86	48	40	13	BLINK OF AN EYE A DHANCER E SEAY OLLO, R B
28	24	21	19	HOW DO I GET THERE DEANA CARTER C TARTEN (D CARTER) (D) CARTER (D)	1	67	NE	₩.	1	YOU MOVE ME A REMOVEDS IS REAMEDRY P
27)	31	34	6	OIO 1 SHAVE MY LEGS FOR THIS? C FARENUE CARTER I HARD EC FOR THE IN CARTER I HARD EC FOR THE IN CARTER I HARD EC FOR THE IN CARTER I HARD EC FOR THE INCLUSION OF THE INCLUS OF	27	68	NE	NÞ	1	A FRIENO TO ME A RETROLOS IV SHAWG BROC
(28)	32	35	6	YOU'VE GOT TO TALK TO ME LEE ANN WOMACK W WEDE LIC MARKE	28	(\$9)	66	67	3	THERE'S ONLY YOU C FARREN IS DWING D KEESS
29	16	16	14	WHAT IF IT'S YOU REBA MCENTIRE IN MCA NESSUE E DREALU R MCA NESSUE AL DREALU R MCA NESSUE AL DREALU R MCA NESSUE AL DREALU	15	10	NE	NÞ		I DON'T HAVE TO WO
30	20	15	16	IN ANOTHER'S EYES TRISHA YEARWOOD AND GARTH BROOKS	2	$\overline{\mathcal{D}}$	69		2	JUST ANOTHER HEAT
31)	44	60	18	A PENGERS IS INFO (PEPARO GROOM) IT MCA NASIWILL 72211 JUST TO SEE YOU SMILE TIM MCGRAW	31	(TT)	NE		1	IF I NEVER STOP LOW
		44		6 GALLMORET MCGRAW IM NESLER T MARTIN CURE AURON CURE DOIN'T BE STUPIO (YOU KNOW I LOVE YOU)		73	60	54	20	HELPING ME GET OW
32	37		4	RULANDE IS THAIN RULANDED (C) ID VY MERCURY 568242 LOVE IS THE RIGHT PLACE	32	74	53	45	11	SMALL TOWN
33	23	5	19	BUWLIE NR ALEHYNG IN HUMON, TSIAS) OC ARTUM WYNIG BUWLIER AR ALEHYNG IN HUMON, TSIAS) OC ARTUM MAIS2 HONKY TONK TRUTH Ø BROOKS & DUNN	4	(75)	67	73	. 3	THE WISH
34	29	19	15 -	D. COOK K. BROOKS & DUNN & DUNN, K WILLIAMS J. WILSON1 (V) ARISTA NASHVILLË 13101	3			-	-	C HOWARD IC WHITE S HOUR
35)	36	38	9	A CHANCE KENNY CHESNEY B CANNON, N WESON (D DILLON, R PORTER) (V) BINA 64987	35	ORe attain 3	cords sha	write a	n increa	se in detections over the previ first time
36	42	49	5.1	WHAT IF I SAID ANITA COCHRAN (DUET WITH STEVE WARINER) IM ED NORMAN, A COCHRAN (A COCHRAN) (C) (C) (C) (N) WARRIER BIOS, 17253	35	Casseth	e sengle i	watabi	illy (D)	CD single availability (M) Car lability © 1997, Billboard/BP

_		TM		ПЛОПО		
THIS WEEK	1251 WEEK	2 WKS	WHIS ON	TITLE PRODUCER CONCIMUTERS	ARTIST	PEAK POSITION
37	38	28	23	IF YOU LOVE SOMEBODY	KEVIN SHARP 143 ALBUM CUT/ASHUM	6
38	38	42	. 8	IF YOU CAN'T BE GOOD (BE GOOD AT IT)	NEAL MCCOY ATLANTIC ARR MCCOY	38
39	35	38	35	HAND OF FATE	 SONS OF THE DESERT (C) (D) (M) (27)(C 7)(643 	33
40	30	26	42	WHAT IF I DO	MINDY MCCREADY	28
(II)	43	50	6	ONE OF THOSE NIGHTS TONIGHT	LORRIE MORGAN	42
12	30	41	8	POSTMARKED BIRMINGHAM	BLACKHAWK (0) ARISTA NASHNELE 13107	40
68	42	43	13	ONE SOLITARY TEAR	SHERRIE AUSTIN SHERRIE AUSTIN SO DI NO ARISTA NASHVILLE 13059	41
(4)	46	48	10	MORE THAN EVERYTHING	RHETLAKINS	4
(45)	49	5.9	3	STILL IN LOVE WITH YOU	ICI DI M DECCA 72022 TRAVIS TRITT WARNER BROS, ALBUM OUT	45
(46)	54	58	7	I CAN LOVE YOU BETTER MANUAL OVE YOU BETTER	ODDE CHICKS	46
Ē	51	55	6	THE DAY THAT SHE LEFT TUI SA (IN A CHEVY)	VADE HAYES	43
	70		2	ONE SMALL MIRACLE	00 01 COLUMBA 78745 BRYAN WHITE	45
	58	66	5	B.J. WALKER, R. K. LOWING (BANDERSON, S. WARNER) THE NOTE	DARYLE SINGLETARY	49
-			-	* * * HOT SHOT DE	GRAFALBUM CUT FEFRISE	-
(50)	NET	w Þ	1	TWO PINA COLADAS A REPORTED S CAMP E HELES MARDAN	GARTH BROOKS	50
51	52	53	. ,	THE GIFT COLUMN	AVE FEATURING UM BRICKMAN	51
(52)	NE		1	COMPLOSHEAB SWALLER JR / WORLEY /T DOUGLAS, I BRIDAN COWBOY CADILLAC		52
53	50	51	11	A REPORTS (B KENNECK G BROOKS) WALKIN' THE COUNTRY	CAMID: ALBUM CUT/CAMID: NASHVELE THE RANCH	50
33 54	45	47	8	A LITTLE IN LOVE	CAPITOL NASHVILLE 19599 PAUL BRANDT	45
34 (55)	45	64	4	JUST DON'T WAIT AROUND THE SHE'S LEAVIN'	REPRISE ALIEUM OUT OVID LEE MURPHY	55
56	57	56	7	T BROWN D LINUTHIN NIGHTS LIKE THESE	(v) MCA RASHVILLE 72024	56
-	S/		1	TAKE THE KEYS TO MY HEART	GIGEN REPRISE 17276	57
(57) 58	-	-	12	AREVISIOS IBHILLE WOLFETSMITH	CAPITOL ALBUM CUT/CAPITOL NASHVILLE TRACY LAWRENCE	26
	56	39		F ANDERSON T LAWRENCE OF BROWN & JONESE HOW YOU EVER GONNA KNOW	GARTH BROOKS	
59	NE		1	A 16 YIGLDS (6 IBATY 6 IBCONS) WHAT A WOMAN KNOWS	CAPITOL ALBUM DUT CAPITOL NASHVILLE KRIS TYLER	59
(1)	61	61	5	TERMALE GEOLAR & THELD DHUD GRUPP	GARTH BROOKS	60
61	NE	-	- 1	A REVISION A MAKE IT A REVISION RELATION RELIGING & BROOKS	GARTH BROOKS CAPITOL ALBUM DUTOPHILL RASHVILLE GARTH BROOKS	61
62	NE		1	A REVINCUES OF FLYTING	CAPITOL ALBUM DUT/CAPITOL NASHMILLE	62
63	63	62	4	8 LLOYD THE THOMPSON BROTHERS BAND IN WHITTY/R DAVIES, F	E THOMPSON BROTHERS BAND KIMBROI (CI (D) (V) RCA 54198	62
64	NET	₩Þ	1	BELLEAU WOOD A REMIELDS (LIHENRY, & BROOKS)	GARTH BROOKS CAPITOL ALIEUM CUT/CAPITOL NASHVILLE	64
(65)	64	69	3	CLARREN (1 SELLERS & CUMMINGHAM)	JASON SELLERS BNA ALEUM OUT	64
86	48	40	13	BLINK OF AN EYE A DANCER ESEAY ULLO, R BOWLESD	 RICOCHET HEI (D) COLUMINA 78688 	39
61	NE	₩ 🕨		YOU MOVE ME A REPROCES IS REPORTED PETTER	GARTH BROOKS CAPITOL AURUM CUT/CAPITOL NASHVILLE	87
68	NE	₩Þ	1	A FRIEND TO ME A REMINLES (V SHAWG BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT, CAPITOL NASHVILLE	68
(69)	66	67	3	THERE'S ONLY YOU C FARRON IS DWING D KETS	KEVIN SHARP 143 AUBUM CUT/ASYLUM	66
10	NE	WÞ	1	I DON'T HAVE TO WONDER	GARTH BROOKS CAPITOL ALBUM OUT CAPITOL NASHIELE	70
	69		2	JUST ANOTHER HEARTACHE	 CHELY WRIGHT 02 MCA NASHVILLE 72025 	65
1	NE	**	1	IF I NEVER STOP LOVIN' YOU	DAVID KERSH CURB ALBUM CUT	72
73	60	54	20		S TRITT FEATURING LARI WHITE WARNER BROS, ALBUM OUT	18
74	53	45	11	SMALL TOWN x STICALL U ANDERION & SCRUDOSI	 JOHN ANDERSON (ICINERCIEV 574548 	44
(75)	67	73	. 3	THE WISH C HOWAD IC WHITE'S HOGIN/P BARRHWIT)	BLAKE & BRIAN CURE ALBUM OUT	67

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

DECEMBER 6. 1997

Billboard. Top Country Singles Sales.

WEBK	WEBK	2 WINS ADD	WINS ON	TITLE IMPRINT & NUMBER DISTRIBUTING LABEL	ARTIST
1	1	1	25	* * * NO. 1 * * * HOW DO I LIVE &' CURS 73072 IB weeks at His	
2	2	2	9	LOVE GETS ME EVERY TIME . MERCURY 568062	SHANIA TWAIN
3	3	3	13	YOU LIGHT UP MY LIFE . CURB 73027	LEANN RIMES
4	4	4	11	A BROKEN WING/VALENTINE RCA 64963	MARTINA MCBRIDE
5	9		2	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCUIT 54	1242 SHANIA TWAIN
8	8	6	9	THE REST OF MINE CAPITOL NASHVILLE \$8640	TRACE ADKINS
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18	16	12	15	LOVE IS THE RIGHT PLACE ASTLUM 64152/009	BRYAN WHITE
18	20	20	7	ONE SOLITARY TEAR ARISTA INSHVILLE 13099	SHERRIE AUSTIN
20	18	15	17	SHUT UP AND DRIVE MCA MASHVILLE 72012	CHELY WRIGHT
21	22	19		THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
22	21	17	18	GO AWAY INA 64914/RCA	LORRIE MORGAN
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○ Records with the greatest sales gams this week. ●Recording Industry Assn. of America certrification for sales of 500,000 un cartification for sales of 1 million units, with matterillion titles indicated by a numeral following the symbol. © 1997, Bi Communications and SoundSan. Inc.

SoundScan



by Wade Jessen

THE CATTLE CALL: As tipped in last issue's Country Corner, cuts from Garth Brooks' "Sevens" hit the airwayes Nov. 17, due to what Capitol Nashville's VP of national promotion, Terry Stevens, calls "an unfortunate and unauthorized leak" of the set to country stations. Stevens says the unmarked CDs, which landed in radio station mailhags, were dubbed from an advance cassette. "The only source any of us can even remotely identify is a cassette dub which was sent to our [non-broadcast] media contacts. It's possible that one of the journalists who has radio connections slipped it to someone who went to a lot of trouble to have the discs pressed." Stevens says that many radio stations have their own listener publications and are often supplied material from freelancers who aren't part of individual radio station staffs One programmer, who asked to remain anonymous, says that his copy carried a Texas postmark, adding that he was "unable to identify" the city of origin. Stevens says, "Our initial concern after learning of the leak would be that perception might dictate that this was some sort of marketing or advertising ploy by the Brooks camp. That is absolutely untrue, and we followed his wish-est to rush-ship the album to radio."

As a result of those pirated copies of "Sevens," Brooks beats his own record for placing eight titles from "Fresh Horses" in the Dec. 9, 1995. Billboard as 12 cuts from the new 14-track set are in ink on Billboard's Hot Country Singles & Tracks, including "Long Neck Bottle," which increases 471 spins, and "In Another's Eyes," a duet with Trisha Yearwood that peaked at No. 2 in the Nov. 1 issue. Rather than listing the charting titles individually, it's more sensible to list the two "Sevens" titles that are absent from our airplay chart: "Fit For A King" and "When There's No One Around" narrowly missed the chart. "Two Piña Coladas" takes the Hot Shot Debut trophy at No. 50, with airplay at 125 monitored country ports. Considering that Brooks splits his detection tally with Yearwood for "In Another's Eves," he corrals a staggering 9,228 detections among our 75 charting titles. The two tracks that failed chart accumulated 306 spins during the tracking period

WRAPPING IT UP: Interest in John Denver product has been apparent and steadily visible on our country album charts since the plane crash that ended his life, and "A Celebration Of Life-The Last Recordings" (River North) takes Hot Shot Debut ribbons with 6,000 units to enter at No. 30. That set consists of updated versions of Denver's country hits that were recorded in Nashville earlier this year. Meanwhile, our Greatest Gainer cup is handed to LeAnn Rimes' "You Light Up My Life-Inspirational Songs" (Curb), which increases more than 8,000 units to bullet at No. 2. Curb also boasts Pacesetter honors with Sawyer Brown's "Hallelujah He Is Born." which rises 73-49 with a 110% gain. That psckage moves 3,500 units and debuts on Top Contemporary Christian albums at No. 26.

YEAR-END MODIFICATIONS: Eighteen months of observations and weekly analysis of Hot Country Singles & Tracks have prompted us to slightly adjust our "weeks on" rules for that chart. We begin our 1998 chart year. which starts with this issue, with a stipulation that removes descending titles after 20 weeks when they fall below No. 30. Such titles had been previously removed after 20 weeks when they fell out of the top 20. Concurrently, the enchmark for Airpower status has been lowered from 3,200 detections to 3,000 detections in order for breakthrough titles to be highlighted earlier in their individual shart lives

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LYRIC STREET LOOKING TO THE FUTURE (Continued from page 30)

Goodman says that the label's first signing, former RCA artist Lari White, meets his criteria, "I believe she can be very commercial and massappeal, which her second album on CA ['Wishes'] exhibited," he says. "But the point is, with someone like Lari, she's a very artistic artist anyway. She's a singer/songwriter.

When asked if he is concerned about White being Lyric Street's premier artist when RCA had difficulty getting her to the level it wanted when she was on that roster, he responds, "Her first album sold 250,000, and her second album is a gold album . . . and in our discussions with radio they say, 'Lari is a great artist. All she needs is the right song and the right direction.

Goodman thinks White's new material recorded with producer Dann Huff, will find enthusiastic accentance. "She's a tremendous artist and a tremendous lady, and I'm very excit-ed about the work that her and Dann [are doing]," he says.

The first Lyric Street product will be White's initial single, which Goodman says likely will be released in March, with the album to follow in May or June. He says the label will probably take White back out to visit radio in March and April

Though there has been speculation that Aaron Tippin will be the next artist signed to Lyric Street, Goodman says they are in discussion. "Neither Aaron nor Lyric Street has made a decision that that's what we should do " he says.

However, Goodman says, he's planning to sign the Violets. The three sisters-Kassidy, Kristyn, and Kelsey are Utah natives who originally performed as the Osborne Sisters when they first came to Nashville. "You can't beat that family harmony Goodman says. "That's what they're all about. Plus, in the years they've been here, Kristyn, the oldest sister, has really been writing and has turned into a really good songwriter.

Howard, too, is optimistic about the Violets' future. "They came in and sat down and played live. It wasn't contrived. It was so natural," he says, "I didn't know they were sisters. They didn't tell me they were sisters. I was, 'My gosh! What harmony! How long have you been together?" They kind of looked at each other and said, 'Since birth.' It wasn't smart aleck as much as they just accumed we know that Their music is just so fresh."

Goodman says the Violets' debut album is planned for next summer. In addition to the White and Violets albums, Goodman says there will likely be a third album in 1998, but nothing is definite yet. "You only start from scratch one time, and we want to do it just as right as we can," Goodman sava.

He admits that the label has been having trouble finding male acts for its roster. "Every time we see one, [we ask 1 'What's different shout this that's not already out there?' he says. "And if we can't bring something to the marketplace that's different and unique, then why bring it to the marketplace? I don't know when we will find that person. We may end up our first year being mostly femaledriven

Since the label opened its doors Aug. 1. Goodman says, it has received more than 350 submissions from acts looking for a deal. But he says the staff is taking its time and being selec tive. "The good news is because we [have] a parent company like Disney, we don't have the pressure to turn around and be profitable in the first or second year," he says, "We submitted a business plan they are very supportive of and very understanding of. The great thing about Disney is that they think so long-term."

Goodman says that one of the key things that drew him to Disney's country label was the opportunity to take advantage of the relationship with the parent company. "Being involved with the Disney company makes us more than just a record company." he says. "There are synergistic opportunities that in my prior life I always wanted to be able to do as a marketing guy but never had the opportunity. As we look at our artists, that's another thing we are looking at. No. 1 is, 'Are they a core country artist? Is that what they want to be Can we work with them in that kind of setting?' And, secondarily, to look at them and say, 'Do they have ambi-tions?' And also, 'Do they have certain talents that we can take and synergize with other aspects of Disney

Goodman says Disney has a whole department that is exclusively devoted to working on synergies among Disney companies. He and Schreiber recently attended a company meeting that also included representatives

from a variety of Disney-related entities. Another major advantage of the affiliation with Disney is the sound-track division, headed by Kathy Nelson, who is a fan of the Nashville music community. (She was responsi ble for Nashville songwriters Wayne Kirknatrick, Tommy Sims, and Gordon Kennedy getting the Grammy-winning Eric Clapton cut "Change The World" on the "Phenomenon" soundtrack)

Lyric Street will differ from other labels in that it has no in-bouse pro-ducers. "The philosophy from an A&B point of view is to go back to what A&R really is, and that's artists and repertoire, and that is finding the artists and working with those artists on the repertoire. I think when you have a producer on staff, there are a lot of internal struggles. Again, with Lyric Street's and Disney's resources. we can pretty much hire any producer. I think with having no producers on staff, it really opens us up," he 8.05%

ges. Goodman says his goal is to create music that is different, and he thinks nurturing up-and-coming producers is a way to help the format grow. "How do we break out of what people are taking about as 'the same sound?' " he "Part of that is, How do we find aska some fresh, new blood to go with the artists and help us get those new sounds?

He has confidence in Howard's and Kennedy's abilities to find the best songs. "In Doug and Shelby, we have two very strong song people who have very good skills in writer relations and artist relations ... Both of them come from such strong song backgrounds. and right now that's really what is driving country music," Goodman says.

Goodman spent 161/2 years with RCA and says he owes a tremendous amount to his mentor Joe Galante. RCA Label Group chairman, but it's obvious he's enjoying the building process of heading up Lyric Street What we want to do for our employees and our artists is create a family stmosphere, go back to what I think Nashville used to be about when you had smaller rosters and you were really involved in the lives of your artists. You really had strong relationships with those people," he says. "That's something we want to create not just for us as a staff, but for the artists as well "

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Artists & Music



by John Lannert

LATIN AMERICA GROWS ON: The International Federation of the Phonographic Industry (IFPI) has released its half-year sales report, which shows that Latin America remains the fastest-growing region in the world. Unit sales are up 10%, and CD sales are up 20%. Brazil,

Unit sales are up 10%, and CD sales are up 20%. Brazil, Mexico, and Argentina, the region's largest markets, have continued to build upon sales from the corresponding period in 1996.

to 40 million units. Mexico's unit sales in 1997 increased 12% to 40 million units. Mexico's unit sales rose 8% to 27.7 million units. Argentina's unit sales soared 28% to 9.4 million units.

The value of the three markets in local currency rose 9% in Brazil, 17% in Mexico, and 17% in Argentina.

The retail dollar value of Brazil's market was \$550.3 million. Mexico's was \$190.9 million, and Argentina's was \$113.9 million.

By comparison, the U.S. Latino market's midyear retail figures as compiled by the Recording Industry Asm. of America (RIAA) showed that the market moved 10.5 million units valued at \$213.2 million. Thus, in dollar terms, the U.S. Latino market is the largest Spanish-speaking market in Latin America. In units, however. Mexico remains the bigweet Spanish-

In units, however, Mexico remains the biggest Spanish speaking market in the region.

IFPI reports that Spain's record market in the first six months of 1997 generated \$298 million in revenue on sales of 25 million units. AMPROFON SMOOTHS ITSELF: Given the tamultaous happenings that have taken place recently within Mexico's recording trade society, Amprofon (Billboard, Nov. 22), it appears that ruffled feathers have been smoothed. Billboard.

Amprofon president Rodolfo López Negrete says that his Nov. 13 meeting with Fonovisa president/CEO Guillermo Santiao 'went very, very well. Vaunted to make sure Guillermo had a clear picture of what was going on and ... he accepted it well.

"He retilerated that Fonovias was not going to be leaving Amprofon. Guillerno related to me his concerns of Amprofon the last couple of years. I receive his comments and recommendations, and we will try to accommodate them within the new strategies of Amprofon. Guillermo

and recommendations, and we will try to accommodate them within the new strategies of Amprofon. Gullermo is a very valuable individual, and he could contribute a lot." Santiso could not be reached at press time, but López Negrete, who is also BMG Mexico's managing director, confirms that Santiso would attend Amprofon's next scheduled meeting on Tuzesky (2).

Indeed, López Negrete notes that one of the bylaws recently passed by Amprofon allows only managing directors to participate in the meeting.

"We don't want lawyers sitting there talking about law," states López Negrete. "We want managing directors talking about the business."

Fonoria was represented by an attorney when the label and six other indises walked out of an Amprofon meeting Oct. 23 in protest of the perceived dominating role of the major labels in the organization.

López Negrete notes that he is trying to persuade other walkout indies to return to Amprofon, including Melody, whose new managing director is Javier Tousas int; Musart; Peerless; and IM. Aiso, Azteca Music has been invited to join Amprofon.

Further, López Negrete is going to arrange a presentation of Amprofon's anti-piracy initiatives to persuade (Continued on page 36)



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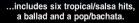
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NOTAS

(Continued from page 31)

Fonovisa and the other breakaway imprints to pay their anti-piracy dues. He says the labels' unwillingness to help fund anti-piracy campaigns this year was "a way of expressing discontent with some of Amprofon's activities of the past.

López Negrete has hired a Mexico City recruiting firm to procure a GM for Amprofon. He adds that the current GM. Efrén Huerta, would be kent on board, most likely as a consultant.

RO, GLO, TOP AMIGOS: Universal Spain's esteemed singer/songwriter Rosana and Epic/Sony's global superstar Gloria Estefan came away with two awards apiece during the inaugural Premios Amigos music awards held Nov. 20 in Madrid (see story, page 5). Rosana earned kudos for best album

("Lunas Rotas") and best female artist. Estefan triumphed with best Latino album ("Abriendo Puertas") and best Latino female artist.

Among other winners were Warner Spain star Alejandro Sanz (best Spanish male artist), Warner Mexico heartthrob Luis Miguel (best Latino male artist), and such international big-name artists as Island's U2 (best international group), 550 Music/Sony's Celine Dion (best international female artist), and Virgin's Spice Girls (best international new act)

SOLIS GOES INT'L: Fonovisa's multitalented artist/producer Marco Antonio Solis launched the international release of his latest album, "Marco," with a two-hour show Nov. 7 in Guadalajara, Mexico. On band for the festivities were three acts Solis has produced this year: Fonovisa's Ana Bárbara and Lorenna and Melody's Laura Flores.

Fonovisa gave Solis a special award for his 22 years in the music business. He also received a gold disc (100.000 units sold) and platinum disc (250,000) for his 1996 album "En Pleno Vuelo."

Solis already has done three videos for the album, including one for his recent Hot Latin Tracks chart-topper "La Venia Bendita."

Solis said he plans to work as a pro-ducer with EMI Latin songstress Ednita Nazarlo and Sony idols Roberto Carlos and Julio Iglesias.

Now working on a Portuguese-language album. Solis also expects to cut a dise in Italian.

UANGA'S BACK: Even as two of his hit tracks take some of the longest chart rides in the history of Hot Latin Tracks, Mexican superstar Juan Gabriel is slated to drop a live two-CD album Jan 12 for Ariola/RMC

Juanga's as-yet-untitled disc, recorded at El Teatro De Bellas Artes, is the second live set he has cut at San Juan, Puerto Rico's famed venue,

Also out in January is "Eros," the Italian counterpart of Eros Ramazzotti's same-titled hit Spanish album

Another key disc to be dropped in December by BMG is the final two-disc package from the now-defunct (but still egendary) Argentine rock band S Stéreo. The live sides on the double disc were recorded during Soda's farewall tour in 1997 The release is a joint venture with RMC and Sony

VICENTE SOUNDS OFF: During a recent press conference in Mexico City to back his latest Sony dise, "Estatua De Marfil," ranchero rey Vicente Fernández said that he did not agree with Alejandro's decision to cut a bolerostyle disc like his latest Sony hit, "Me Estoy Enamorando." The elder Fernández prefers that his son sticks to música ranchera, However, Vicente added that he respects his son's decision and the work of the album's producer, Emilio Estefan Jr.

Also Vicente confirmed that he was planning a duet album titled "Vicente Fernández Y Sus Amigos." The set will contain dust tracks with Alaiandro José Luis "El Puma" Rodríguez, Alberto Vásquez, and Ana Gabriel, the latter of whom recorded a duet with Vicente on her latest Sony album, Con Un Mismo Corazón.

Vicente pointed out, as well, that he would appear in a telenovela series, but only if he owned 50% of the soap opera.

According to Sony, Fernández has sold more than 40 million albums in his career

EMI LATIN RELEASE UPDATE: Just out on EMI Latin is "De Fiesta Con . . . " by hot norteño act Los Tucanes De Tijuana. The disc contains remixes of the group's hits, plus a previously unreleased Christmas tune. Label president/CEO José Béhar says that a new Tucanes album

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will be out in March, followed by another new disc in June

"Cantina De Mi Barrio," the label debut by norteno group Los Originales De San Juan, has just hit retail, as well. A follow-up disc by the band, which was being heavily courted by several imprints prior to signing with EMI Latin, is due in March.

A third disc put out by EMI Latin is the self-titled set by El Coyote Y Su Banda. El Coyote was the former lead singer of Fonovisa's well-known banda crew Banda Limón.

Slated to drop in February are releases by Ednita Nazario and Graciela Beltrán, the latter of whom will be produced by Balboa's renowned r/songwriter Joan Sebastian

Scheduled to ship in March is the maiden disc by actor/singer Carlos Ponce, a recent signee.

PIRATE BUSTIN': The Los Angeles County Sheriff's Department, with halp from the RIAA seized more than 55,000 alleged counterfeit cassettes during a raid Nov. 14. Also confiscated were 4 000 insert cards 212 sets of imprinting plates, and two shrinkwrap machines.

Among the all-Latino cassettes were tapes by EMI Latin's Selena, Sony Discos' Vicente Fernández, and Ariola/BMG's Juan Gabriel. The cassettes were being distributed at two locations in Los Angeles and Bell Gardens. Calif.

Following a two-month investigation, **Ricardo** Ortega and Arturo Rojas were arrested and charged with violating California's True Name and (Continued on page 39)

LATIN TRACKS A-Z

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Peconts with the greatest sales gains this week.

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Top Contemporary Christian

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Artists & Music

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by Deborah Evans Price

DICKERSON RELEASES 'ONEMAN': When Dee Dickerson founded Absolute Records in 1995, faus of the musician-turned-lakel executive were looking forward to his frust, also project. He spent frue years as the original guitarist for the Artist (formerly known as Prince) and for years as W PG A&B (for Stark Song Records, and his just-released album "oseman," he more than fulfille sepactations.

Determon humched Absolute with the release of Paul Q Pet's debut allows in February 1960 and has followed with allown by Hellewable Pfenci (July '96), Brett Williams (August '96), and 400 Mills (February '97), as well as an for him to release his project? I really wanted to establish the haled first, 'he says.' Think that as its of times you can send the message that a label is just zero of an excuse to have a way to place of year.' The says that as the to mission, hwatted to be just one artist who in part of that, an opposed to its brage availty press on to speak."

Determina may the album has really been in the works aime 1964. "When 1164 Prines in last 1988, 1 kind of did it backwards," he says. "I went out and toured first, then came back to make a record, and bings just did h₂, at that time, work out. Even though we had handshake deals and contracts in front us of from just about every major label, it just wany time to do it. As a result, I ended up doing a loi of different things that ended up the improvement for formation of the label. Late last year, it just felt like the right lime to do ne record."

The project was recorded, produced, and mixed by Dick-

erron, and be verted all but one song." I statistic dout with a general idea, Liked of lash fazzy prices or what I booght, the record wankl look like, and in the process of doing it, it, became more and more idear, it heavy. I didft vant to do an alternative record, but at the name time a it of the baseds and be marke that influence alternative artistics are the thing! I really greer up playing, So those elements were bound to be there. I vanted to make a reneer that consistatorage enough to stand on its own? And I just lengt going until Jind enough hoses. J fut good about."

Lyrically, Dickerson has delivered one of the most wellwritten and powerful aburns of the year. Musically, it's an aburn that's not easy to categorize. The essence of what 1 do is pop," he says, "but at the same time it's a lot more aggressive. It's not pop in the Celine Dion sense or the David Poster sense. It's more pop in the more aggressive rock 'nyoil sense. I don't know what to call it."

Diekersen is looking forward to performing dates to promote the new release and hag just that a video for the lead single, 'Hello Again, 'which features a guest appearance by Phil Solernon's release, and all Absolute product, is distributed by Nevory Eteshc, Cali-Haeed Dimanste to the Christian retail market and by Minnespolis-based Ourfit to mainstream outlets. However, Diekerson ayus Absolute is looking at other mainstream distribution option for the future.

NEWSROV DEPARTS: John James, a founding manber of User Sang Virging in at the Newshop, has left the group to pursue other interests. First Company Managethere will continue to manage James. Baseleder Peter Parter had been sharing lead verad datase with him; you prefere will reliangue the duranting responsibilities to Phillips will pay drume. Phil Joed and Joed Denis will Phillips will pay drume. Phil Joed and Joed Denis will recent European tour and at 16 Nov. I concert at the House on Antrodom. March then SR000 finan stated the orchangent tubesed Christian main concert ever. The Neurloop' next albann is neit m March 1908.



bu Lisa Collins

STILL GOING STROME: A Time For Healing" in the tilt of Source of Blacknew's theta album, and it's also a movement for the Minnespolin-based action of the source of the source of the source of the produces are also be accounting the "Fold On, or how the larger depict the fact that its latest release hand' exjoyed the commercial ancess of its produces are also hardle's yield spacements on or recently produce and provide the fact that the fact of Blackness was managing to maintain high which its A stop it Los Angeles yield spacements on recently provide angents of "sould Train" and "Nistion" of Sould Train and the source of the source of the source of Source Train and the source of Source Train and the source of Source Train and the source of Source and Baya 11 Men.

However, the choir is most in demand, it seems, for its contributions to film soundtracks. The choir has completed two songs for DreamWorks' upcoming 'Amistad' soundtrack (due Dec. 10), has a cut called "Zero To Hero" on the European soundtrack to "Hecules," and there's talk of the act's possible involvment on the soundtrack to Eddie Murphy's muchanticipated remake of "Dr. Doolitiel" due next apring.

For the moment, the group is prepping its annual "The Night Before Christmas Music Fantasy." The musical production is a holiday favorite for locals and is also performed in Chicago. Director Gary Hines reports that the choir is celebrating its 25th anniversary as an organization.

Says Hines, "Twenty-five years of bringing all the styles of African-American music to people of all backgrounds: Thus far, it's been great, so we're still just doing it to the max."

STRETCHING 00T: Bells Winnus stepped behind the emera and include very delivery with the recent taping of his own hourlong TV speelal. Pringin T: The followy with Belle Winnus & Pringin Y: Anong the musical guests Juinteg Winnu Harvett in Loa Angele, very Sound to Blackness, Harvets hield wilker of Houle & the Hourfah, and "Lindge Stage" stars Kary Fields-Freeman. The all in application between Nov. 27 and Doc. 24.

But EFEX: Free Hammond paired host to a capacity or cred Satura(20) as a Detroit's Straight Gate Carachis for the recording of the largeform senser: tokes the straight of the sense of the straight of the straight of the disputition of the straight of the straight of the disputition of the straight of straight of straight of straight be strai

| T | O | p | Gospel Albums. |
|-----------|-----------|-------------------|---|
| THIS WEEK | LAST WEEK | WHICH CAN CHARTER | Compiled from a national sample of retail store and rack tables reports collected, compiled, and provided by
ARTIST ANIMETROSTANDUTING LADEL TITLE |
| 1 | 1 | 27 | * * NO. 1 * *
GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION &
E BIT 100/21/01/25/076 25 meres # Mp.] GOD'S PROPERTY |
| 2 | 2 | 4 | BEBE WINANS ATLANTIC B3041/4G BEBE WINANS |
| 3 | 3 | 5 | THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE |
| 4 | 6 | 3 | KAREN CLARK-SHEARD ISLAND 524397 |
| 5 | 5 | 52 | SOUNDTRACK A" ARISTA 18951 THE PREACHER'S WIFE |
| 6 | 6 | 6 | WILLIAM BECTON & FRIENDS COI 161318 HEART OF A LOVE SONG |
| 7 | 7 | 83 | KIRK FRANKLIN AND THE FAMILY & 605PD CONTRE 72127 WHATCHA LOOKIN 4 |
| 8 | 8 | 7 | THE MOTOR CITY MASS CHOIR
INTERITIVION SALVARIC SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
THE CHARGE SPECIFIC AND SALVARIAN SALVA |
| 8 | 9 | 19 | THE CANTON SPIRITUALS
VERITY 43021 CM LIVING THE DREAM: LIVE IN WASHINGTON D.C. |
| 10 | H | 28 | VIRTUE VORTY 43020 VIRTUE |
| 21 | 10 | 8 | ANGIE AND DEBBIE ATT 9760DIAMANTE BOLD |
| 12 | 11 | 38 | VARIOUS ARTISTS
COL 162222 TODAY'S GOSPEL MUSIC COLLECTION |
| 13 | 11 | 78 | FRED HAMMOND & RADICAL FOR CHRIST |
| 14 | 10 | 22 | VEXITY 43046 DB THE SPIRIT OF DAVID
VICKIE WINANS OGI 161279 LIVE IN DETROIT |
| 15 | 17 | 73 | OLETA ADAMS HARMONY 1601 COME WALK WITH ME |
| 16 | 19 | 28 | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR |
| 17 | 18 | 56 | VERITY 43023 DE LIVE IN LONDON AT WEMBLEY
DONNIE MCCLURKIN WARRER ALLANCE 45297 DONNIE MCCLURKIN |
| 13 | 22 | 41 | TO HAVE |
| 13 | | 7 | DESUTING STRUGT TO JAKES PRESENTS MUSIC FROM WOMAIN, THOU ART LOOSED
DONALD LAWRENCE FEATURING THE TRI-CITY SINGERS
OWSTAL ROSE 20178 HELLO CHRISTMAS |
| _ | 28 | 1 | |
| 20
21 | | 30 | SHIRLEY CAESAR WORD 68003/EPIC |
| 21 | 10 | | BEBE & CECE WINANS STARHOW STCHAEMI GREATEST HITS
CARLTON PEARSON |
| 28 | 26 | 41 | WARNER ALLIANCE 46354 III LIVE AT AZUSA 2 PRECIOUS MEMORIES |
| 28 | 23
22 | 56
36 | ANOINTED WORD 67404(EPIC UNDER THE INFLUENCE
KIEFT CARE SINGERS 00000 CONTROL 20138 NO ONE ELSE |
| | | | VADIOUS ADTISTS |
| 25 | 35 | 19 | FUTINUMUENT 161304C01 GOSPEL'S GREATEST HITS VOLUME III
RICHARD SMALLWOOD WITH VISION |
| 26 | 11 | 82 | VERITY 43015 ADORATION: LIVE IN ATLANTA |
| 1 | 31 | 28 | MARVIN SAPP WORD GEORGEPHIC GRACE AND MERCY |
| 28 | 25 | 20 | DOTTIE PEOPLES ATUMTA INTU 10233 TESTIFY |
| 30 | 32 | 7 | BRODERICK E. RICE BORN AGAIN 1017/PANDISC THE PREACHER'S SON |
| 30 | | 21 | THE WILLIAMS BROTHERS BLOODERSY ISTEMALACO STILL STANDING |
| _ | 27 | - | YOLANDA ADAMS VERITY 43027 YOLANDA LIVE IN WASHINGTON
THE WILLIAMS SISTERS |
| 32 | 40 | 60
26 | THE WILLIAMS SISTERS
THIST LITE 4003 LIVE ON THE EAST COAST—LET EVERY EAR HEAR
ANDRAE CROUCH OWST 45924/9880458 8805. PRAY |
| 33 | 33 | 25 | ANDRAE CROUCH QWEST 45524/WARNER BROS. PRAY
WANDA NERO BUTLER SOUND OF 005PEL 223 ALL TO THE GLORY OF GOD |
| 35 | 38 | 46 | BEN TANKARD & TRIBE OF BENJAMIN |
| | | | VERITY 43095 GIT YO PRAYZE ON |
| 36 | 37 | 13 | REV. JAMES MOORE
MULICO 6005 IT AINT OVER (TILL GOD SAYS IT'S OVER) LIVE IN PITTSBURGH |
| 37 | 34 | 19 | JAMES HALL & WORSHIP AND PRAISE
C01161278ACCORDING TO JAMES HALL CHAPT. III |
| 38 | 38 | n | MISSISSIPPI MASS CHOIR
MALACO 6222 TEL I'LL SEE YOU IN THE RAPTURE |
| (39) | RE-E | NIRT | THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS
ALEHO INTLINUSIC 20155/STARSONG SO YOU WOULD KNOW |
| | | | RONNIE BRYANT & THE CHRISTIAN COMMUNITY MASS CHOIR |

DECEMBER 6, 1997





| | | | TOP WORLD MUSIC AL | BUMS. | | | |
|----------------|----------|----------|--|---------------------------------|--|--|--|
| ă | MC.C.K | - | Compiled from a national sample of retail : | store and rack sales SoundScent | | | |
| HIS WEEK | ALT WE | WICE ON | reports collected, compiled, and pr
TITLE
MPRINT & NUMBER/DISTRIBUTING LABOL | artist | | | |
| | 2 | 50 | * * No.1 * | * | | | |
| 1 | 1 | 8 | THE BOOK OF SECRETS
WARNER BROS 46719 8 weeks at No 1 | LOREENA MCKENNITT | | | |
| 2 | 2 | 6 | CELTIC CHRISTMAS III
WINDHAM HILL 11233 | VARIOUS ARTISTS | | | |
| 3 | 4 | 9 | ROMANZA
PHILIPS 539207 | ANDREA BOCELLI | | | |
| 4 | 3 | 10 | BUENA VISTA SOCIAL CLUB E | IUENA VISTA SOCIAL CLUB | | | |
| D | NE | WÞ | CELTIC MOODS
VIRGIN 44201 | VARIOUS ARTISTS | | | |
| 6 | 1 | 23 | RIVERDANCE
CLUTIC HEARTBEAT 53076/UNIVERSAL | BILL WHELAN | | | |
| D | NE | wÞ | FESTIVE JOURNEY | VARIOUS ARTISTS | | | |
| 8 | 6 | 14 | COMPAS
NONESUCHATLANTIC 79466/WG | GIPSY KINGS | | | |
| 9 | 5 | 5 | E O MAI
PUNAHELE 005 | KEALM REICHEL | | | |
| 10 | 8 | 38 | MICHAEL FLATLEY'S LORD OF THE DANCE | RONAN HARDIMAN | | | |
| TD | NE | WÞ | HOLIDAY ODYSSEY | VARIOUS ARTISTS | | | |
| 12 NEWP | | WÞ | SEASONAL TALE
STICLAR 4667 | VARIOUS ARTISTS | | | |
| 13) | NE | WÞ | MUSICAL CELEBRATION | VARIOUS ARTISTS | | | |
| 14) | - | ENTRY | COLORS OF THE WORLD | VARIOUS ARTISTS | | | |
| 15 | 9 | 31 | CABO VERDE | CESARIA EVORA | | | |
| | | | TOP BLUES ALBUM | 18 | | | |
| _ | | | * * NO. 1 * | *
B.B. KING | | | |
| D | 1 | 3 | MCA 11211 3 weeks at No. 1 | WAYNE SHEPHERD BAND | | | |
| 2 | 2 | 1 | TROUBLE IS KENNY
REVOLUTION 24689 WARNER BROS
ONE OF THE FORTUNATE FEW | DELBERT MCCLINTON | | | |
| D | 3 | 1 | CURB 53042 RISING TIDE | | | | |
| 4 | 4 | 43 | LIE TO ME AAM 540640 | JONNY LANG | | | |
| 5 | 5 | 17 | EPIC 68163 | IAN AND DOUBLE TROUBLE | | | |
| 6 | 6 | 6 | PAINT IT, BLUE - SONGS OF THE ROLLING ST
HOUSE OF BLUES 13152 | | | | |
| D | 9 | 3 | CONTAGIOUS
MISS BUTCH 4005/MARDI GRAS | PEGGY SCOTT-ADAMS | | | |
| 8 | 10 | 75 | JUST LIKE YOU
OKEH 67316EPIC | KEB' MO' | | | |
| 9 | 7 | 33 | COME ON HOME
VIRGIN 42984 | BOZ SCAGGS | | | |
| 10 NEWP | | WÞ | R-JAY 2663 | THE MIGHTY BLUE KINGS | | | |
| | | | SENOR BLUES | TAL MAHAL | | | |
| 11 | 11 | 23 | PRIVATE MUSIC 82151/WINDHAM HILL | | | | |
| | 11
12 | 23
29 | PRIVATE MUSIC 82151/WINDHAM HILL
ROAD TO ZEN
EUREKA 77051/DISCOVERY | COREY STEVENS | | | |
| 11
12
13 | | 29 | PRIVATE MUSIC 82151/WINDHAM HILL | | | | |

TOP REGGAE ALBUMS.

14 13 29 SWEET POTATO PIE

15 RE-ENTRY GOOD LOVE!

THE ROBERT CRAY BAND

JOHNNIE TAYLOR

| 1 | 1 | 1 | * * NO. 1 * * | t
Diana king |
|-----|----|----|--|--------------------------|
| 2 | 2 | 2 | STRICTLY THE BEST 19 | VARIOUS ARTISTS |
| 3) | 6 | 2 | STRICTLY THE BEST 20 | VARIOUS ARTISTS |
| 4 | 5 | 27 | REGGAE GOLD 1997
VP 1509* | VARIOUS ARTISTS |
| 5 | 4 | 13 | MIDNIGHT LOVER | SHAGGY |
| 6 | 3 | 9 | DREAMS OF FREEDOM - AMBIENT TRANSLATIONS OF BOB
AXIOM 5244194152ADD | MARLEY IN DUB BOB MARLEY |
| 7 | 1 | 24 | YARDCORE
DELICIOUS VINYL SOLBT/RED ANT BB | BORN JAMER/CANS |
| 8 | 9 | 9 | HONORARY CITIZEN | PETER TOSH |
| 9 | 8 | 2 | DON'T LET THE BASTARDS GRIND YOU DOWN | THE TOASTERS |
| 10 | 11 | 19 | FALLEN IS BABYLON ZIGGY MARLEY | & THE MELODY MAKERS |
| u | 10 | 14 | RAGE. AND FURTY
BLUEVCONATIANTIC 92767/AG | STEEL PULSE |
| 12) | 14 | 9 | SKA ISLAND
ISLAND 524392 | VARIOUS ARTISTS |
| 13 | 13 | 17 | REGGATTA MONDATTA | VARIOUS ARTISTS |
| 14 | 12 | 21 | GUNS IN THE GHETTO | UB40 |
| [5) | NE | * | MAVERICK A STRIKE | FINLEY QUAYE |

Artists & Music

On 'Midnight' Soundtrack, Mercer Is Man Of The Hour

HAVE MERCER: It's no surprise Gluin Eastwork new film, "Midnight in The Garden Of Good And Evil, "containe idenment of gars. The "Brid", a chalogic admention of the surwith improv for ages. He directed "Brid", a chalogic of Charlie Parker's life, and his Majapao imprint has mon tunes on two editions of "The Bridges Of Madisson County" soundtrack. The recent prelated the surprise of the surprise Hall" offers an array of Jaco Parker Hall" offers an array of Jaco Parker Hall" offers an array of Jaco Parker University through music connected to the "Midnight" the film is an adapta-

"Midnight" the film is an adapta tion of John

Berendt's novel. "Midnight" the disc is a canny program of young and old jazzers and popsters putting a spin on the music of Johnny Mercer. It streeted Nov. 18.

Co-produced hy Eastword and Matt Pierson, senior VP of Warner Bros. Jazz, It unites a diverse roster of artists that includes Kal. Inne, Paula Cole, Tony Bennett, Joe Williams, Jiana Krall, Rosemary Clonery, and Alison Krauss. It aleo has a familiat twist: Alison Eastwood sings "Come Rain Or Come Shine", "Ac-cmt-Tbue Dirty Harry himself offers some pleasant crocking on "Ac-cmt-Tbu-At: The Positive."

With the film campaign bolstering visibility, the disc seems poised to make a hig splash on the marketplace. But one of the record's creators assures that its individuality was carefully planned from the start.

"I wanted a well-rounded list of artists, a variety of vocalists from different genres that could show the universal appeal of Mercer," explains Pierson. "I'm not a hig fan of these soundtrack alhums where everyone hands in a track, you throw it on a record, and it doesn't have any continuity. I wanted something that played like an alhum apart from the movie. So if the film never even happened, this could be a great Johnny Mercer songbook a trihute to his writing."

With that is mind, Pierson put together two core bands, one on each coast. Charlie Haden's Quartet West and a combo of Christian McBride, Joshua Redman, Brad Mehldau, and Greg Hutcherson supported the singers. "Initially, I was thinking Nat Cole's 'Atter Midnight' sessions—bat kind of stripped-down rhythm section with a soloist vite."

Eastwood's a hit dubious about var-

tracks that are concocted as mere marketing tools. "Clint doesn't do a Nora Ephron or Penny Marshall thing, where all of

a sudden he

by Jim Macnie

breaks into a two-minute muse video in the middle of the film," says Pierson with a smile. "The music has to have something intrinsic to do with the narrative." After reading the script and the book, Eastwood realized that the Mercer angle was a crucial part of the story's thread.

"It seems like he was Sewannah's froorite son," muess the director, "and a lot of people thought the idea of contemporary singers doing classsic Mercer songs was a good idea. Mat came up with most of the blending people like Basemary Gomey and Aliano Krauss is really fun. It's amazing how well some of the newer fartiskal idd. If it were the 1940s, you'd think 100 people could get up and do it. But these days, there aren't hat many singers who

Eastwood has been a jazz fan since his mom gave him a stack of (Continued on next page)



Artists & Music

ing a 25th anniversary live concert recording and a Thomas Tallis mass, both of which should be out next year. Phillips waxes rbapsodic about the complete set of Magnificats by Nicolas Gombert that are also to "There's so much more music-I've started to realize that I'm going to die incomplete, without recording it all," he says. "To do one composer prop-erly takes years." Gimell has also recently signed its first new ensemble, an Italian group that as yet has no name and has made its first recording, of Italian SCHOLARS: Since Philips acquired a controlling medieval music. For those who want to catch up on rest in Gimell Records Ltd., the label of the Tallis their Tallis Scholars collecting, Philips Classics is also Scholars, last year, Peter Phillips, who founded both putting out two four-CD boxed sets at midprice for Christmas and to coincide with the tour: "The Palestthe group and the label, has noticed some changes. rina 400 Collection" and "A Tudor Collection" (music "Now, through the PolyGram distribution network, the records are in places they never were before," he sava. "We just by William Cornysh. John Taverner, Thomas Tallis, and William Byrd) came back from touring Colombia

CAROLS, ETC: Peter Phillips may scorn carols, but WARDLS, EIC: reter rainings may scons caron, our they are tough to duck at this time of year. Virgin Ver-itas has "Ther Is No Rose." a charming and low-key new collection of Renaissance Christmas music performed by the five-member ensemble Virelai (mezzosoprano and tenor, lutes, recorders, and viols). A more modern approach comes from the seven-member vocal ensemble Voice Box with "Caroling A Simple Song" (Vexbumana Records), which offers bright and some times very funky arrangements of well-known and not-so-well-known earols. Voice Box is based in Cincinnati. Going beyond carols for seasonal music, Harmonia Mundi bas two classics, both directed by Philippe Herreweghe: three Advent Cantatas hy Bach (with Collegium Vocale) and a lovely Bertioz, "L'Enfance Du Christ," with Veronique Gens, Paul Agnew, and others, plus La Chapelle Royale and the Orchestre Des Champs Élysées.

MORE CALLAS: If you baven't had enough Maria Callas from EMI's massive anniversary rerelease, there's "Callas: The Voice The Story" (HighBridge). a fascinating four-CD set, the expansion of a public-radio documentary that traces the tumultuous musical and personal history of the singer through broadcast excerpts, interviews with Callas, and comments by ber friends, family, and colleagues, all tied together by a narration. The 50 musical excerpts begin with her appearance (at age 11) on "The Major Bowes Amateur Hour" in 1935, for which she sang "Un Bel Di"; stories include a description of an anti-Callas demonstration at La Scala, when the diva picked up the rotten vegetables tossed at her and dropped them disdainfully into the orchestra. The set is available at retail, or at 1-800-755-8532.

BLUE NOTES

(Continued from preceding page)

Classical

by Heidi Waleson

for the first time, and the records were all over the place." Phillins

notes that sales have increased 'but not huge amounts. After all.

The Tallis Scholars, whose 25th

nniversary is next season, are a

group of 10 singers specializing in Renaissance sacred music. They

now have 40 CDs, all of which are

the market is still falling.

still available. "We have a very loyal core market worldwide, each of whom will buy one copy of every-

thing we produce, certainly enough to justify making more records." Phillips estimates that market at about

30.000-50.000. "Not the millions that the big record

companies want, but, as I keep reminding people, it is

concert tour beginning Thursday (4), which will cover New York; Boston; Philadelphia; Colorado Springs,

Colo.; Columbus, Ohio; and Pittshurgh. Their two pro-

grams, one English and one Franco-Flemish, feature Christmas-themed music. Not carols, "I refuse to do

carols," says Phillips. The Scholars' new release is on the obscure side: It features a mass and motets by

Alonso Lobo, a late-Renaissance Spanisb composer.

The Lobo disc fits in with Phillips' mission, which is to record not only the famous folks (Josquin, Palest-

rina, and so on), but also the not-so famous, whom he

feels are just as good. "Lobo has a very individual voice

and a very wide range of moods. There are some very

penitential settings, and while be's never quite madri-

galian, the high scoring can be very bright." The ensemble still has four discs in the can, includ-

Latin-texted Renaissance sacred music The Tallis Scholars arrive in the U.S. for an eight-

Fats Waller records in his kiddle days. As a youth, be thought of attempting a career as a jazz pianist. Recently, his chops have been re-boned. With an 11-monthold daughter now part of the Eastwood clan, he cops to knowing "Itsy Bitsy Spider" witbout even looking at the sheet music. And he's not kidding himself about bis vocal prowess. "Ac-Cent-Tchu-Ate The Positive" is a novelty track Pierson added for a touch of lightness. "It'a a good song to sing in the sbower, too," concurs Eastwood.

Malpaso bas instigated a lot of price and positioning strategies at retail, especially at stores like Borders and Barnes & Noble, where product will be in both the record and book sections. "When you walk in for the novel, the CD will be there, too," says Pierson. "We've also taken a few TV spots." Speak-ing of TV, lang sang "Skylark," the film's opening theme, on "The Tonight Show With Jay Leno" Nov. 14.

DATA: Those interested in a pre-view of Cassandra Wilson's fortb-

coming Blue Note disc are prompted to take in her highly anticipated Jazz at Lincoln Center perfor-

mances Monday (1)-Saturday (6). The title says it all: "Cassandra Sings Miles."

NOTAS

(Continued from page 36)

Address Statute. If the two are convicted under the charge, a felony offense, they could be sentenced to five years' imprisonment and \$250,000 in fines.

CRISTIAN HITS MEX TV: In a bid to support his Ariola/BMG debut, "Lo Mejor De Mi," balladeer Cristian has spent the past several weeks in Mexico City taping a TV special to he broadcast by Televisa in the first half of December. Cristian will bost the special, produced by his uncle José Alberto Castro.

During the show, be will talk about his career and personal relationships. BMG has serviced the album's second single, "Sí Tú Me Amaras," but the track is not in rotation at Mexico City's top radio station XERC-FM, apparently because stations execs do not like the song.

Curiously, Cristian appeared Oct. 17 on "Ventaneando," a show that aired on Televisa's competitor TV Azteca, to talk about his musical activities.

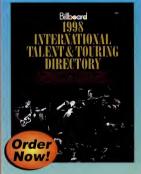
MEX TV DOINGS: On Dec. 6, Televisa will debut "Ruta Caliente," a trop-ical music show that airs each Saturday from Teatro Alameda 2 in Mexico City. Among the artists app ing on the show are Wilfrido Vargas, Orquesta Guayacán, Merenglas, and Sonora De Margarita.

Sky, Televisa's satellite system, will air a live broadcast of U2's concert Wednesday (3) at Mexico City's Foro Sol. The event is part of Sky's promo-tion to lure new subscribers in its bat-tle with Multivision's satellite system.

Assistance in preparing this column was provided by Teresa Aguilera in Mezico Citu

When the show hits the road. the music industry turns to the premier reference ouide.

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BILLBOARD DECEMBER 8, 1997





STAR-PACKED MUSIC AWARDS TO LIGHT UP VEGAS

THE BILLBOARD MUSIC AWARDS, marking their eighth year, will return to Las Vegas for the second year in a row with a live telecast Dec. 8 on Fox-TV.

Spice Girls, Aerosmith, LeAnn Rimes, God's Property Featuring Kirk Franklin, Third Eye Blind, and Jamiroquai will perform during the ceremony, hosted by David Spade, at Grand Garden Arene in the MGM Grand Hotel/Casino on the Vegas Strip.

Last year, when the Billboard Music Awards arrived in Veges after five years in L.A. and one in New York, the show's design and decor celebrated the desert enterteinment capital's style and history.

For the 1997 telecast, executive producer Bob Bain says, "the theme is the collision of runues and TV. Television and music have been married almost since the very beginning, and we're using this year as an opportunity to look back at what some of those more entertaining and unique instances have been."

ing the subspace Music Assurds are greefield an analysis to take No. 1 arkits of the years as well as the arkits with the year's to pallours and singles, based on restal sales and radio sirplag. Winmers are datermined by the 1967 yearend charts compiled from Billboard's weekly charts published from December 1996-December 1997; sales data for these charts is supplied by Sound-Scan, while airplay information is supplied by Broadess Data Systems.

In addition, a special Artist Achievement Award will be presented to country megastar Garth Brooks (see story, this page).

The telecast, directed for the fourth year by Bruce Gowers, will be highlighted by a tribute to legendary country guitarist/producer Chet Alkins, the 1997 recipient of the Century Award, Billoaard's highest honor for creative achievement (ace story, page 17). Actor/comedian Stade will lend his

Actor/comedian Spade will lend his deft comedic touch to the Billboard Music Awards for the first time this year.

Space, who is featured on the current alstatic concervity 'Just Shot May, and the seasons as a member of the case of "Startord MyRIL Lev". Its action arry, Miremax will release Space's occurs with Mirely Mirely and Space recently finished work on the forthcoming Dinney minimal of fasture "Kingdom Un The Sun" and Paramonth" "Burgets". His film eredite include "Bielek Shoep," "Thomp Boy, "Light Shoep," "Attanual paraf rol Uyerns, Space was named "Het Stand-Uyerns, Space was named "Het Sta Stone and was featured on HBO's "13th Annual Young Comedians Special."

Celebrity presenters for the evening will include LL Cool J, Hanson, Busta Rhymes, Meredith Brooks, Backstreet Boye, Aqua, Deana Carter, No Doubt, Robyn, Usher, and Diane Warren.

According to Paul Flattery, who is returning as co-producer with Michael Levitt, this year's Billboard Music Awards will be the biggest so far and will employ a type of staging not previously attempted by the show. "It's the first time we're coming

"It's the first time we're coming from an arena," Flattery says. "It's the largest venue we've ever gone to. The way we've configured it, it's 10,000 seats.

"Also, for the first time, it's not a prosenium arcb theater, which we've half or the last five years—three years at the Universal Amphitheatre, one in New York, and last year at the Aladdin," be adds. "In any theater, you're looking into a box. Now, we can build a better box."

As on last year's broadcast, when the reunited New Edition was seen in performance at the Hard Rock Hotel & Cosino, the Billboard Music Awards will move off-site for a special perfor-



Actor/comedian David Spade will host this year's Billocard Music Awards akyear votran of "Saturday Night Live," Spade is feetured on the current situation comedy 'Just Shoot Me." Spade co-stars in e new Miriamax film, "Senseless," with Marlon Wayana. The movie is sleted for release in January.

"Aerosmith will appear in the pool at the Hard Rock, surrounded by synchronized swimmers, doing their song 'Pink,' " Bain says. "It's going to be a terrific performance."

To emphasize the thematic intersection of music and TV, this year's set design will employ a retro look reflecting what Flattery calls "the familiarity of television." Graphics melding advertising designs with the Billboard logo have been crafted by noted designer Kosh.

The most unusual element of the show will probably be archival footage of popular music stars on old TV shows.

"We got into the area of rock stars going on TV, usually with very funny results, intentionally or not," Flattery says.

"We found some great stuff," says Bain, "like a really popular group right now appeared as clowns on one show. One of the biggest-selling groups of all time was in an episode of "larzan."

In a year of interesting firsts for the show, the Billboard Music Awards is being promoted by a competing cable network.

"For the first time this year, we have created an alliance with VH1 for the show," Bain says. "They're doing a live pre-broadcast show from the venue from 7 to 8 p.m. Eastern time on Dec. 8. It will be promoting the Fox broadFox Presents The 1997 BILLBOARD MUSIC AWARDS Monday, Dec. 8 8-10 p.m. Eastern/Pacific

cast, in e sort of unique marriage of competing corporate glants. It's a very interesting synergy, but it makes sense for both of us, even though we are normally competitive in the marketplace."

The show will be broadcast live at 8 p.m. EST and tape-delayed on the West Coast. It will be aired internationally during the two consecutive weeks following its U.S. air date. The show is expected to reach more than 250 million viewers in more than 70 countries. According to Billboard Entertainment, a licensee of Billboard magazine that markets the Billboard name and trademark in areas of tele vision, promotions, premiums, and clothing, the show will air on Channel V in Asia and Australia; on Fox Latin America in South America: and on British Sky Broadcasting Ltd. in the U.K.

CHRIS MORRIS

Capitol's Brooks Wins Artist Achievement Award *Record-Setting Sales, Skyrocketing Popularity To Be Recognized*

THE STATISTICS are simply staggering. In the eight years since the release of his self-titled debut, Garth Brooks has sold more than 62 million albums in the U.S., making him the topselling solo artist in U.S. bistory, according to the Recording Industry Assn. of America (RIAA).

At 13 million, his 1990 album, "No Fences," is cited by the RIAA as the top-selling country album ever. His 1991 effort, "Ropin' The Wind," comes in at No. 3.

Brooks' current world tour, which started in March 1996, has brought him before more than 3 million people and has sold out as many as eight arena shows in citize like Chicago and six in such other cities as Boston and Pittsburgh. The tour is alated to last through fall 1988.

Then, of course, there was Brooks' free concert last August in New York's Central Park. Depending upon whom you believe, the show drew anywhere from 250,000-900,000 people, and HBO's live broadcast drew higher ratings than any of the networks that right. Brooks' new alloum, "Sevens," is sure

Brooks' new album, "Sevens," is sure to be one of the top albums of the year. Released Nov. 25, the record's preorders topped the 5 million unit mark. The first single, "Longneek Bottle," debuted at No. 27 on the Hot Country, Singles & Tracks chart (Billioard, Nox. 22) and soared to No. 6 its second week. He failed to set the record for highest debut on that chart, however. That would belong to his hit "The Thunder Rolls," which entered the chart at No. 19 in 1991.

Those are just a few of the reasons why Brooks is being ewarded the Artist Achievement Award at the 1997 Billboard Music Awards in Las Vegas.

But the numbers don't tell the whole story. The key to Brocks is his relationship with his fans. Whether it means signing autographs for 25 hours attright, as he did at Lan Fairi in 1980, or simply acknowledging their signs and grits at his shows. Brocks has a rapport with his audience that's virtually unparalleled.

While no one knows how long this wild ride can last, Brooks swears he'll hang on until his fons tell him they're ready to let him go. "When the people are through with you and your stuff, then you go on," he says. "But until they are through, you're theirs. And I love being theirs."



Garth Brooks' record-setting sales are only one of several factors that have earned him this year's special Artist Achievement Award. His latest album, "Sevens," was released Nov. 25.

And despite the millions of tickets sold, he tries never to take his success for granted. "The truth is every time you go [onstage], you don't know if you're going to get booed off the stage or not. I'm sure there's some artists and athletes who go out there and just know they're going to win, but I've never been like that. I've always been a guy that's had to go out there and say, for the first two scops, sit there and think, 'OK God, is this my last night? Is the magic gone? And then go, 'Holy cow, how cool is this? It's here for one more night.'

Brooks' wide-eyed disbelief at his own good fortune is not so surprising, given that he was turned down by every label in Music City before being signed by Capitol Nashville (which had previously oassed on him) in 1988.

His first allown, released in 1968, sold respectably but didn't really skyrocket until the radio release of "The Dance," which remains Brooks' signature song and show-closer. Since then, Brooks' meteoric rise has seldon slowed.

And it shows no signs of abating, Brocks is looking at a tremendus slate of upcoming releases. While continuing to support "Sevens," he hopes to put out a baxed set of his previous six sturial, in summer 1908, as well as a dues abum with Triska Yearwood in the fall. In 1999, Brooks plans to release a live abum from the current tour.



Aerosmith Thrives With Its 'Lives' **Tour Finds Columbia Act In Good Spirits**

F AN EXHAUSTIVE world tour smith's rise, drug-induced fall, and could be conside ered peaceful, Aerosmith is now experiencing the calm after the storm.

The turbulence for the veteran rock band occurred while making its current Columbia album, "Nine Lives." During the sessions, Aerosmith split from long time manager Tim Collins and parted company with producer Glen Ballard, while drummer Joey Kramer battled depression severe enough to keep him out of the studio

Yet with the completion of the album. Aerosmith-singer Steven Tyler, gui-tarists Joe Perry and Brad Whitford. bassist Tom Hamilton, and Kramer-

"Nine Lives" debuted at the top of The Billboard 200 in March and has sold more than 1 million copies, according to SoundScan. In addition, the band has held a strong presence on the Mainstream Rock Tracks chart.

"Falling In Love (Is Hard On The Knees)" reached No. 1 on Mainstream Rock Tracks in the March 8 issue, while "Hole In My Soul" climbed to No. 4 in the July 19 issue. The band's cur-rent single, "Pink," topped Mainstream Rock Tracks in the Sept. 6 issue.

Meanwhile, the band's tour, which began in May, is its best in years, says Perry, "It feels a lot looser than the last couple of tours," he says. "There's a lot more flexibility, and it's a lot more fun. We went through a lot of stuff in the last couple of years, but now we're having fun

The tour is going so well, Perry says that he's not sure when it will end. Th band will wrap up the U.S. leg of the trok on New Year's Eve at the Fleet Center in its hometown of Boston. After a break, the group will wing its way to Japan for a series of dates in March.

"Nine Lives" isn't the only release the band is promoting, "Walk This Way, The Autobiography Of Aerosmith," which the band members penned with Stephen Davis, was published in October by Avon Books. According to Perry, the book was more than three years in the making.

The act met with a couple of writers before deciding to collaborate with Davis, the author of the critically acclaimed Led Zeppelin tome "Ham-mer Of The Gods."

"He was the one that struck a chord with us," Perry says.

So far, fan reaction to the book has been positive, he says. "I'm more interested to hear what the non-fans have to say," he adds. "It's kind of a universal story, a 'rags to riches to rags to riches' kind of a thing "

"Walk This Way" chronicles Aero-

climb back to the top. The book also covers the turmoil that occurred during the making of "Nine Lives."

"Just when you think you have it figured out, God lets you know that you don't," Perry says. "It's like they say, 'If you want to make God laugh, tell him your plans.' On every record, we try to learn from the last one and not make the same mistakes, and inevitably something else comes along to throw a wrench in it. It wasn't so much the actual making of the record that was hard, it was all the stuff that was going on around it."

Perry says that parting with Ballard in favor of producer Kevin Shirley "was kind of traumatic" and that the management change and Kramer's depression "took its toll." Yet somehow, Aerosmith overcame that adversity

'Joey came back with a fire lit under him and he's never played better, and I think that's pretty apparent by what's on the tracks," Perry says. "And our new management has really taken the ball and run with it. Everything happens for a reason, and I think it's all

been for the positive." Perry says "Nine Lives" offers a nice summation of the band's recordings since 1973. "It incorporates that really early vibe of the band playing in the room with our '90s approach to songwriting," he says.

As the members of Aerosmith can-didly admit in the new book, the hand wasn't always as focused, particularly during its mid-'70s heyday. "You can hear the abuse and us losing our grip, no pun intended," he says. "We just kind of lost our vision about what the hand was shout



Aerosmith front man Steve Perry calls the band's current tour, which began in May, "its best in years." The group wraps up its U.S. dates in Boston on New Year's Eve and heads for Japan in March. The band's Columbia album "Nine Lives" debuted at the top of The Billboard 200 in March.

In spite of that fact, Perry says he is still fond of 1979's "A Night In The Ruts," the final album he recorded with the band before he rejoined in 1985. "We played with a lot of fire on that record," he says. "It reminds me a lot of ['Nine Lives']."

As for the future, Perry anticipates the tour will go on for approximately another year. After its con letion, the band will take some time off before beginning work on a new album, likely to be released in 2000.

CRAIG ROSEN

A Spicy '97 Closes With 'Spiceworld,' Movie, TV Special

THEIR UPBEAT, POSITIVE "girl power" message and individual style have made Spice Girls an international sensation in 1997, attracting fans ranging from Japanese teenagers to Prince Harry

Under the personas Posh Spice (Victoria Addams), Ginger Spice (Geri Halliwell), Scary Spice (Melanie Brown), Sporty Spice (Melanie Chisholm), and Baby Spice (Emma Bunton), Spice Girls have sprinted into the music world this year with two albums, a soon-to-be-released feature film, and a television special

"Spiceworld" is the follow-up to "Spice," which reached No. 1 on The Billboard 200 and has sold 4.5 million copies in the U.S. since its stateside release in February, seconding to SoundSean.

The group's label, Virgin Records, says worldwide sales of "Spice" have topped 18 million units.

"Spiceworld" was released worldwide Nov. 4 and debuted at No. 8 on The Billboard 200.

In the group's native U.K., the album shipped 1.4 million units, the largest in that country's history.

'Spiceworld' was recorded fast.' says co-president of Virgin Records America Ray Cooper, "but it reflects the nature of the first album with the same quality

As with "Spice," the new album features lively, positive songs, each cowritten by the group

"Spice" producers Richard Stannard and Matt Rowe were on board again and produced five tracks on "Spiceworld," as did Absolute, another



"Girl Power" continues its reign with strong chart activity on Spice Girls' sophomore release, "Spiceworld"; a film of the same name slated for U.K. release at year's end and U.S. release in January; and a TV special that will air Tuesday (2). The Girls also embark on a world tour in 1998.

sice" collaborator

On the heels of the new album Spiceworld" the movie will be released by PolyGram Films Dec. 26 in the U.K. and Jan. 23 in North America through Sony Pictures Entertainment.

In the vein of the classic Beatles movie "A Hard Day's Night," "Spiceworld" will focus on a week in the life of Spice Girls.

'Columbia thinks that 'Spiceworld' will make the girls movie stars," says Cooper, "but of course no one really knows what effect it will have."

Prior to the movie's premiere, UPN will broadcast a one-hour Spice Girls special titled "Spice Girls: Too Much Is Never Enough."

The special is scheduled to air Tuesday (2) and feature interviews with the group, behind-the-scenes footage of

recording sessions, a speak peek of the movie, and the debut of the group's music video "Too Much" from the new album

Along with the film and television activities. Spice Girls have a world tour planned for 1998.

The group will start in Europe after promoting the movie, hit the U.S. by summer, and end up in the Far East in the fall.

The tour will cap months of activity from Spice Girls, Since hitting U.S. airwaves and retail shelves in January with the single "Wannabe," the group has helped revive the pop scene with its infectious, street-smart sounds

Six months before hitting U.S. soil the group had already established itself as a worldwide music force, with "Wannabe" landing in the No. 1 positions on 11 singles charts around the world (Billboard, Nov. 2, 1996).

Once the single reached U.S. shores, it spent four weeks at No. 1 on the Hot 100 and went on to sell 1.8 million copies, according to SoundScan.

Follow-up releases "Say You'll Be There" and "2 Become 1" peaked at No. 3 and No. 4, respectively

Sales of "Say You'll Be There" have reached 873,000 copies, and "2 Become 1" has topped 559,000 units, according to SoundScan.

The group's latest single, "Spice Up Your Life," from "Spiceworld," is currently on the Hot 100.

Delaying the U.S. release of the 'Spice' single and album was absolutely the right thing to do," says Cooper. We needed a world story to tell." Cooper says establishing the group

as an international act was a top pri-ority for the label and the quintet. Vir-gin signed Spice Girls in fall 1995 after a bidding war with several major labela

"They came into our office with a crusty old cassette, but their exuberant personalities and the strength of the songs sold us," says Cooper, who at the time was deputy managing director of Virgin in London.

He adds that in 1995 the U.K. was dominated by "boy bands" and that Spice Girls' "girl power" theme was a new statement in pop music. Virgin also had a gap in its pop act roster, and Spice Girls fit into it like a glove.

"Everyone loved the 'girl power' idea and wanted to get involved with them. says Cooper.



With New Set. Hit Show, Cassidy Is Still Turning Heads

DECADES AFTER finding fame on "The Partridge Family" bus, '70s teen dream David Cassidy is alive and well and living in Las Vegas, where he will be one of the featured performers at the eighth annual Billboard Music Awards

Performing in Vegas is not new to Cassidy. He has returned to his mota on the stage with the lead role in "EFX" at the MGM Grand Hotel in Las Vegas for the past year. As one of the most popular shows on the famous strip, it is what Cassidy



per teen heartthrob Devid Cassidy currently has the lead role in the "EFX" show at the MGM Grand Hotel in Las Veges, Cassidy has e solo album slated for February release, to be packaged with e new "Partridge Family" greatest-hits set.

describes as a "high-tech effects show and a huge Broadway musical." "We do two shows a night, and it, has taken off like a rocket ship with

locals and tourists." he says "Being able to maintain popularity and fans years after you were first recognized is a rare and fortunate thing," says Cassidy. "Work keeps

me going, but it would be nice if all these jobs could space themselves out." In spite of the heavy workload, Cassidy counts his blessings that he hasn't found himself walking down the destructive path that many other child stars, such as Todd Bridges from "Diff'rent Strokes," Brady kid Mike Lookinland, or Cassidy's TV brother Danny Bonaduce, stumbled

onto. "The 10 years after the 'Partridge Family' were the most difficult. When you are a hit so young, people want to keep you tied to that moment, and you have to work hard not to get pigeonholed," says Cas-(Continued on next page) **Chart-Topping Teen's Star Continues To Rise** AT 15. MOST TEENS are anticipating getting their driver's licenses and possibly their first car. Such ordinar rites of passage might seem anticlimactic to LeAnn Rimes

Since debuting at No. 49 on Billboard's Hot Country Singles & Tracks chart in July 1996 at age 13 with the hit single "Blue," Rimes has gone on to win numerous accolades, sell a stargering number of records, and have No. 1 singles on Billboard's Hot Country Singles & Tracks and Adult Contemporary charts.

In little more than a year, Curb Records has released three albums and nine singles from Rimes. Her current album, "You Light Up My Life-Inspirational Songs," simultaneously debuted at No. 1 on three Billboard charts in the Sent. 27 issue: Ton Contemporary Christian Albums, Top Country Albums, and The Billboard 200. The album has sold more than 1.2 million units, according to SoundScan.

Rimes' first album, "Blue," debuted at No. 1 on the Top Country Albums chart July 27, 1996. It peaked at No. 3 in August 1996 on The Billboard 200 The follow-up release,"Unchained Melody/The Early Years," debuted at No. 1 on both The Billboard 200 and Billboard's Top Country Albums chart Monoh 1

She was the first country artist to win in the best new artist category at the Grammy Awards, and "Blue" took best country song honors. She also won ton new female vocalist and single and song of the year last spring at the Academy of Country Music Awards, In October, she took home the Horizon Award from the Country Music Assn. "When that album I'You Light Up

My Life'l debuted at No. 1 on all three charts, it was one of the happiest days of my life," says Rimes. "Also, winning my Grammy award was unbelievable I thought they called out the wrong name. It was the most shocking night of my life "

So how did getting her driver's license compare? "It was a big deal to me, because I can finally drive," says Rimes, "but if I had to choose, I'd take the Grammy

Born in Jackson, Miss., Rimes began singing at age 2 and at 5 won her first talent competition. When she was 6, her family relocated to Texas. where the little girl with the big voice became a fixture on the Texas entertainment circuit, performing at rodeos, Dallas Cowboy football games,



In little more than a year, Curb Recorda has released three albuma and nine singles from country wunderkind LeAnn Rimes. A telemovie based on Rimes' book, "Holiday In Your Heart," is set to air Dec. 14.

and on "Johnnie High's Country Music Revue

At 8. Rimes was a two-week chamion on the "Star Search" TV show. Impressed by the young vocalist's ability, veteran Texas radio personality Bill Mack sent Rimes "Blue," a song he had written 30 years earlier for Patay Cline, who died before recording the song. Rimes cut the tune on an independent album that caught the attention of Nashville record labels. She signed with Curb Records

Since then, her career has become an unstoppable juggernaut. "Blue" bas sold 4.8 million copies in the U.S., according to SoundScan. Her indepen dent album was rereleased as "Unchained Melody/The Early Years" and has sold more than 1.7 million copies.

Rimes is working on her next album. slated for first quarter 1998, "I've been really involved in this album with the arranging, and I've been writing songs with my band," she says. "I wrote one called 'More Than Anyone Deserves,' and I have a song on there Bryan White wrote called 'When Am I Gonna Get Over You,' We have also cut three Diane Warren songs for this album

"Today was the most awesome amazing day," says Warren. "I got to see LeAnn sing two of my songs, and she blew me sway, as she always does.

This fall Rimes has also been promoting her new book, "Holiday In Your Heart," a fictional Christmas story she co-wrote with Tom Carter that on Dec. 14 will become a television movie on ABC. Rimes says she's been offered a three-movie deal by Warner Bros. and is considering the offer.

DEBORAH EVANS PRICE

B-Rite's God's Property 'Stomps' To Success Kirk Franklin's 52-Member Youth Group A Gospel Crossover Smash

GOD'S PROPERTY, one of the acts set to perform at the eighth annual Billboard Music Awards, staged one of the biggest unsets in the music industry this year with the surprising success of "Stemp," the first track from the group's "God's Property From Kirk Franklin's Nu Nation" on B-Rite Records

Already a staple in the gospel arer as the visionary for Gospo Centric recording act Kirk Franklin & the Family, Franklin spread his secular music-based gospel to pop, top 40 crossover, and R&B audiences by way of a 52-member group of at-risk youth singers called God's Property.

[God's Property] was Kirk's baby, Vicki Mack-Lataillade, CEO of Gosno Centric, told Billboard (Billboard, May 31), "Lending his name to the project was very important to him. He felt he had to reach back into the community and share the spotlight."

Franklin began working with the Dallas-based group in 1992 as s sort of mentor and featured them in the Family's "Whatcha Lookin' 4" video, from

the album of the same name, released in 1996. "'Stomp' characterizes what B-Rite

was trying to do and the audience we were trying to reach ... youth-oriented and energetic," Claude Lataillade, CEO at B-Rite, told Billboard.

"Stomp" and the second radio track, "You Are The Only One," propelled the sales of "God's Property" to 1.2 million, according to SoundScan. The album peaked at No. 1 on Billboard's Top Gospel Albums and Top R&B Albums charts and No. 3 on The Billboard 200 chart for the week of June 14

Both tracks are driven by samples of classic R&B instrumentals: Funkadelic's "One Nation Under A Groove" and the Jacksons' "Heartbreak Hotel." respectively. The infectious samples and chorus have acclimated listeners' ears to the praises of God.

In addition, the songs utilize other spects of youth culture, such as fra ternity-like chanting, stepping, and call-and-response interaction. The videos are also highly contemporary, with the singers dressed in current



God's Property reached a crossover audience with the success of its June B Rite Records release "Stomp." The group's founder, Kirk Franklin, is planning e youth conference in 1998.

fashions to make the group palstable to the image-conscious au ence.

"I praved to God for the opportunito give our talented black youth a latform to showcase their talents, Franklin told Billboard earlier this year. He also said that his work with the group is part of a larger plan for a youth crusade.

Plans are in the making for a youth

conference to take place pext year in Dallas. "I'm planning a convention that could be a cross between the Gospel Music Workshop of America and Jack the Rapper, only with a ministry component, where we might have nightly worship followed by a youth jam session. I want to be about raising up a standard for the youth," Franklin said. SHAWNEE SMITH



Elektra's Third Eye Blind Fully Charms Audiences

AFTER SPENDING almost four years as a regular in San Francisco's underground music seene, Third Eye Blind graduated to the big time with an Elektra Entertainment contract, extensive touring, and hit singles.

"The last seven months have changed my life, and, in a lot of ways, the change was for the better," says lead singer Stephan Jenkins. "We were enjoying what we had going on locally. There is a vibrant seene in San Francisco, but we were thirsty for more. I mean, 'Can 1 graduate? 'That's what it's all about." Judgrine by the eredentials of the

Judging by the credentials of the quarter's self-tide debut aloum, Third Eye Bind graduated *norma* cust fande to the next sales level. "Third Eye Bind" has sold 615,000 copies, while its first single, "Sear-Charmed Life," but far behind at 605,000, according to Sound-Sean. The album debuted at No. 5 on the Heatseekers chart and reached No. 38 on The Billoward 200.

The single exploded onto top 40, rock, and modern rock formats. "Semi-Charmed Life" spent 20 weeks on Billboard's Hot 100 chart, peaking at No. 4. It also reached No. I on the Modern Rock Tracks chart and No. 20 on the Mainstream Rock Tracks chart.

The second single, "Graduate," spent 16 weeks on Modern Rock Tracks, topping off at No. 14, and peaked at No. 26 on Mainstream Rock Tracks.

The most recent addition to radio from the group, "How's It Going To Be," has also received a warm welcome since it was shipped to radio Oct. 7.

"The music comes from a very real place, and we made it for us," Jenkins say. "I think it ht a chord with people because it has so many musical reference points. We weren't trying to fit into the popular genre; we were just trying to be Third Eye Blind."

Calling on influences from the Pruiss and Perry Farrel 10 Camper Yan Beethoven and the Specials, the rock/ ask/numk hybrid was caltured four vars ago, when Jenkins met basaist Arton Salazar at shoc Kevin Calogen, whose guitar style denkins was familiar with from denos. Jenkins Kevin Calogen and Jenkins and Jenkins texame to do over on Arman, and hey proved fraward with a do-layourself chini. "We just booked a many absens in the area and tacked up as many pattern as we could make," Jenkins mays.

Although Jenkins believes in the project, he admits that he wasn't expecting to break out of the Bay Area.

"This has been a very humbling experience I wasn't prepared for," Jenkins says. "But it feels great. I remember



Third Eye Blind continues its whirtwind tour schedule with e host of holiday radio concerts, then more heedlining dates in 1998.

the first time I heard 'Semi-Charmed Life on the radio. I was driving the Bay Bridge, and I looked over to see the woman next to me listening to it and dancing in her car. That's kick-ass."

The fans were also thirsty for live shows. The band spent months playing the clubs of North America and Europe.

"It has been really cool to see people connect to the songs and come out to the shows and sing along. It proves we are all in this together. The real story of Third Eye Blind is our link to the fans."

The act also spent the last few months supporting U2, the Rolling Stones, and Oasis. "All camps are as congenial and accommodating as possible, and the catering is amazing," he says.

The band will continue its tour schedule with a host of holiday radio events like Acoustic Christmas, sponsored by modern rock KROQ Los Angeles and more headlining dates next year.

"I am on a tour of the Hiltons of the U.S. and—when I'm lucky—the Four Seasons," Jenkins jokes. "Touring and reaching people through live music is what we are all about, so I can't complain. Recording is a fun, intuitive process, but performing is more communal and is about making the connection."

The band will announce a new single and put together some more videos. "We want to get more involved with the filming of our music videos," says Jenkins. "The folks at Elektra have given us a really long rope, and we've been able to get creative with that freedom, but video is the next areas to explore."

With such a crowded schedule, one worden's if boys ever miss their home by the sea. "We are always pashing forward on the next thing we are working. We don't have time to relax and gloat," he says. "But San Francisco is the best city in the world, and I miss the martinis, the burriton in the Mission, the small of jasmine and saltwater that comes in the aftermoon. But such is life."

"Semi-Charmed." that is,

CARRIE BELL

Jamiroquai Takes U.S. With 'Traveling' Work/Epic Set Proves To Be Breakthrough For U.K. Act

As SMOOTH and effortless as front man Jason Kay's dance steps, Britiah group Jamiroquai has funked and growed into America's collective conscious this year with "Traveling Without Moving," ashowsze of the band's hardto-categorize R&B'popiazz conoccion.

Though its two previous albums, "Emergency On Planet Earth" and "Return Of The Space Cowboy," made the group an international sensation, it took "Traveling" to help the band arrive here (Billboard, Dec. 21, 1996).

"It wasn't a contrived or purely mathematic effort," says Kay. Twasn't trying to analyze what people listen to in the States, but we definitely had idea. "Everyday' was alower and more urban-sounding than what we normally play. Something a bit groorier and smoochier, and there was a softer sound to the album as well, more to get with chorus-wise and stuff like that.

"We're absolutely thrilled that American audiences have taken to it, and not just them, but other people," he adds. "It's been similar to what happened in Europe and Japan. People see us perform live, and it has an effect."

Indeed, Kay's electrifying presence has translated well for the band, who will perform Dec. 8 at the Billboard Music Awards.

Jamiroquai's Work/Epic album peaked at No. 24 on The Billboard 200, where it has resided for the past 45 weeks.



Jamiroquai, whose Work/Epic album "Traveling" has spent most of the year on The Billboard 200, is expected to perform its latest single, "Airight," at the Billboard Music Awards.

Meanwhile, its latest single, "Alright"—which Kay expects the group to perform on the Billboard Awards show—reached No. 7 on the Hot Dance Music/Club Play chart.

Characteristic of the act's broad palette, its ht single, "Virtual Insanity" made a showing on the Hot Dance Music/Club Play, Modern Rock Tracks, Adult Top 40, and Top 40 Mainstream charts.

Still, it was the success of the song in the less-genre-confined medium of music video that lsunched the band into stardom.

The clip, which featured Kay boogying across a seemingly moving floor, garnered the act four trophies at the MTV Video Music Awards, including best video of the year and best special effects, as well as the Music Video Production Assn.'s accolades for best video of the year.

At the Billboard Music Video Awards, the clip won the Maximum Vision accolade and earned best director honors for Jonathan Glazer. It was also named best video in the alternative/modern rock field.

In addition, the act took home the best album of the year honors at this year's Music of Black Origin Awards ceremony, held Nov. 10 in London.

Kay, while appreciative of the accolades heaped upon the act during this remarkable year, says that Jamiroquai's current standing was hard-won.

"The band deserved it," says Kay. "There's nothing worse than getting something you don't deserve, but we've worked really hard for the last five, six, seven years, and it's nice to see that people are into it and responding."

Not one to rest on its laurels, the band remains highly active. In November alone, Jamiroquai appeared on "The Rosie O'Donnell'Show," "The Tonigbt Show With Jay Leno," and "Vibe," topping off the month with an opening ance for the Rolling Stonge

Says Kay of the shared bill, "The audience [got] two different [musical] sides. We're very happy and very privileged."

DOUG REECE

WITH NEW SET, HIT SHOW, CASSIDY IS STILL TURNING HEADS (Continued from preceding page)

sidy, who chronicled his life story in 1994's "C'mon, Get Happy: Fear And Loathing On The Partridge Family Bus."

"At least I never fell on really hard times or had to resort to living off my teen fame," he adds.

In fact, there are tentative plans for the release of an "EFX" cast album, featuring Cassidy, which would be sold at the MGM Grand.

As the motion trans. Also in the works is a new sole album from the former heartfarlow, dae in Februrar. It will be packaged with a new "Partridge Family" greatest-hits distant inclusions free perivosaly unreleased tracks. Initiality the set will be available only through a direct-marketing TV campaign, with a single sent to radio at around the same time. Cassidy hopes to have retail distribution through a major label by April on May.

"We have been working very hard on this package. We want the title, art, and music to be just right," he says. "I really believe, in terms of recording, that this is my moment. The stuff I'm cutting now is the best stuff I've ever done." Cassidy describes the new work as

very radio-friendly and contemporary."

The set will include a revamped version of his 1970 No. 1 hit "I Think I Love You," which is the track Cassidy hopes to perform at the Billboard Music Awards.

"It is a whole new perspective on an older idea," he says. "I want to come out singing and just rock with it. It will be the only time I've performed the single at an awards show."

Cassidy has high expectations for both records. The artist has sold more than 25 million albums, according to his spokeswoman.

He has placed five solo tracks and nine "Partridge" songs on the Hot I00, including his 1990 comeback, "Lyin To Myself," which peaked at No. 9. The self-titled album on Enigma

The self-titled album on Enigma Records that contained the track reached No. 136 on The Billboard 200 the same year. It followed his two 1970 albums that also scaled the upper half of The Billboard 200. "Cheriah" charted for 23 weeks, hitting a high at No. 15, while "Rock Me Baby" had a 17-week run, topping off at No. 41. "I feel so blessed to be accepted as a

"I feel so blessed to be accepted as a writer, actor, singer, producer, and more," Cassidy asys. "My fane have been incredibly supportive. I look forward to getting back into recording and performing live. I just hope my fans will come out for the occasion."

Cassidy hann't akied away from Hollywood, either. In 1998, he wroto the theme to "The John Larroquette Show," which won a Television Music Archives Award for best TV theme. He holds executive-producer duties on one of Tox's planned mid-eason replacements, "Ask Harriet," a half-hour comedy about a sportwirtier who palls a Toxtais to nab a position as the female advice columnist.

"It's a high-concept show conceived like something that would fit in on Thursday night on NBC. It will definitely have a strong appeal for the I8-40 demographic," be says.

CARRIE BELL

Studio Action

Early-Music Pioneer Looks Back

Erichson Revolutionized Period Performance On Disc

BY BRADLEY BAMBARGER

To say that producing records has been a religious experience for Wolf Erichson voudant be too far from the truth. Most of the 800 or a alkama he's supervised over the past four decades have been made in churches, often in the dead of night. Alongside some of the world's greatest musicians, Erichson has divince the sogned of Bach and Beethoven, Handel and Haydra, like no other record maker.

Since the late '80s, Erichson has directed Soy, Classical's outstanding early-music imprint, Yharte. Before this association, he produced an awardwinning series of Deutsche Grammotic. In the 70s, Erichson run his own tel. In the 70s, Erichson run his own tel. In the 70s, Erichson run his own tel. In the 70s, Erichson run his own he co-founded TubleC+ pioneering Das the Werk series in the '80s, concelving its landmark complete Bach cantata series.

This is the German-born Erichson's 70th birthday year, a time that finds him taking stock and winding down his commitments in the face of a classical record industry he barely recognizes from the one he entered as a young man. But Erichson has an enormous amount to be proud of and the industry much to thank him for, not the least of which is his hand in the cultivation of period performance (the playing of early masic with the instruments and techniques of the

techniques of the time) and its vibrant preservation on disc. As Young Turks, he and his associates helped revolutionize the recording Baroque and be-

fore, imbuing those works with a state-of-the-art spirit long reserved for Romanic-era

materpieces. The hist of Erichson's longtime artist associations reads like a who' who of period performers: keybaardist/conductor Gustav Leonhardt, cellist Anner Plylema and his chamberg group Kuijken and his virituoso brothery. Kuijken and his virituoso brothery. Ruisticconductor Prans Brüggen, vilinist Jeannet Lamon and her Tafelmasik orchestru, planoforte ace Paul Jos van Immerseel, choral expert Paul Jos van Immerseel, choral expert Paul

Denmark's Soulsbock & Karlin Trade In

Techno Success To Travel R&B Road

harpsicbordist Bob van Asperen, and conductor Bruno Weil, among others. Many of these musicians are Dutch or Belgian, reflecting the Lowlands axis of the '70s early-music movement.

One of the great abuxes Firtheon made in an old European church is Leonhard's two-disc "Great Bach Organ Works," recorded in Amsterlandt Waalse Kork in 1972-78 and recently resistent da part of 60my' g gradual a transcodent performance that was capatrol in cuting-edge analog, row remastered with Sony's Supper Bit Mapping process to Igoloriss offect. The amazing senie bloom of this vintage recentlya-acounting before them is testimony to the art of production the Firsheon percented early on.

Recording in charches, at hight so there was no noise from the street outside, allowed us to go into the depths of the music," Erichson asys. "Traily music is in the air in these old charches. The acoustics, the atmosphere is everything. There's wonderful natural reverb with all the wond-far better sounding than a recording studio and much less expensive. And in the dark (Continued on user pope)



The Heart Of Rock 'N'Boll. Rock band Heart worked at Ocean Way on 'Strong Strong Wind', a new song for an upcoming 'Greatest Hile' collection on Epic Legucy, Shown at the session, from left, are producer Pietr Ahler, also servic Vor 61 Sony Music Entertainment', Heart members Ann Wilson and Nanoy Wilson, Columbia Records VP of ASR John Kalodner, and engineer Nathaniel Kunkel. (Photo: David Goopin)

newsline...

THE MASHNILLE ASSN. OF PROFESSIONAL RECORDING SERVICES (NAPRS), how issued the first NAPRS Directory of local recording, mixing, and post-production facilities. The spiral-board book lists phone numbers for more than ISO hashville studies, with full-freque entries for all 34 NAPRS member studies. NAPRS president Josef Nuyens says the directory will be issued twice a year.

IN AN EFEORIT TO STRENGTIENE GOLLETA SUPPOIT can better integrate in internal service operatines, Vannak Caro (5 America formed) the Pro Auko of America Internet (5 America Internet) (5 America Internet) division, into new diversity in angelenging array will be streachered as a Pro Auko division, into new diversity in angelenging array will be streachered as a Pro Auko Combo Creange, which includes guitare, digital musical instruments, and Combo Creange, which includes guitare, digital musical instruments, and Combo Creange, which includes guitare, digital musical instruments, division was presented and the stream of the stream of the Original and the stream of the Constant Products and a decensories which were part of the Constant Products division. Jay Winamako, for 6 Combo arra,

AUDIO TRACK

NEW YORK

RELAPSE RECORDS act Brutal Truth mixed its forthcoming project at the Magic Shop with producer/engineer Billy Anderson and assistant Juan Garcia, Also at the Magic Shop, Capitol Records act Fun Lovin' Criminals tracked the song "Big Nite Out" for the Capitol soundtrack to "Scream 2," with Tim Latham engineering and Garcia assisting . . . At Bear Tracks in suburban Suffern, N.Y., Spyro Gyra mixed a GRP Records project with producer Jay Beckenstein, engineer Doug Oberkircher, and assistant Iain Fraser; Richard Stoltzman tracked a BMG Classics date with producer Jeremy Wall, engineer Larry Swist, and assistant Rick Pohronezny; and Tom Chapin recorded a Sony Wonder project with producer Ed Mitchell, engineer Joe DiGiorgi, and assistant Pohronezny.

LOS ANGELES

PRODUCER Mike Clink was at Rumbo Recorders tracking a project by Bad Boy Entertainment at Fuzz Bubble; Ed Thacker engineered with Dave Dominguez assisting... At Fox Sound

OTHER LOCATIONS

SWEETFISH RECORDING Studies in Argyle, N.Y., celebrated Ita 10th amirerary on Halbacen with predets by Uns. Allabacen, with predets by Uns. Allabacen, with Bitt outset (with producer regimeer Tom Case), and Vermon's Iridian Blue (with equineed Greg LeBabo). Also as Sweetfish, producer Stevie J and engineer Mare Fuller were in studio Å vorking on trucks for Sean "Puffy" Combs and his Bad koy Entertainment label.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; 5-mail: PVerna@billboard.com.

BY SHAWNEE SMITH

NEW YORK—"It was like starting over," says Soulshock of his and partner Karlin's producing experience in the U.S. "We had a production company over in Europe, and we couldn't even get a meeting with the assistant

to the production guy [in the U.S.]" Formidable players in their native Denmark's techno scene, Soulshock was co-founder of SoulPower



nent musician producer. However, their hearts were not in techno but in R&B and hiphop. "We really wanted to do R&B," says Soulshock. "but Eu-

Records and Kar-

lin was a promi-

rope was really into techno, and we were getting pushed to do that genre [of music], and we didn't want to, so I said, 'Let's go to the States and do the music we really want to.' So we gave up the company and moved over here."

Virtual unknowns when they began shopping tracks in 1992, the two struck gold with a remix of CeCe Peniston's "I'm In The Mood" off her A&M Records debut album, "Finally"

"It was a pretty good start for us," says Soulshock, "because CeCe is a cross between the dance music in Europe and R&R*

Since then, the two have honed their craft to a more classic R& Byop sound and have produced or remixed tracks for from literation ("1 Low Me Some Him" and "1 Belong To Yao"), Brandy ("Broken Heartied"), Lather Vandross ("1 Cam Make It Better"), Partil LaBelle ("Atripth New", Mary J. Blige ("Mary Jane"), Monie ("Before You Wak Out Of Wy Life"), Seal ("Dan't Cry"), TLC ("Dagint of Net ("Show Me"), Seal ("Dan't Cry"), TLC ("Dagint of Net ("Show Me"), New You Me Show Me Sh

The duo's list of credits also includes several hip-hop tracks, like "I wonder II Heaven Got A Ghetto," the first single off 2Pac's second posthumous set, "R U Skill Down? [Remember Me]," on Amaru/Jive Records. They also produced "Me Against The Work" and 'OA School" on the deceased artist's previous sets.

Other hip-hop credentials include production for Queen Latifah, MC Lyte, Audio 2, Cookie Crew, Tone Loc, and De La Soul.

If R&B was a natural evolution for the duo, hip-hop was a return to roots—at least for Soulshock, who got his professional start in hip-hop as the European tour DJ for Queen Latifah, the Jungle Brothers, True Mathematics, and Chill Rob G. at the age of 17.

"I was onstage for five hours, and I did it for free," says Soulshock excitedly. "I was so happy to be doing what I'd been dying to do. I got to open the show with a mix show. I was part of it for real instead of up in my bedroom dreaming about it."

His thes with Latifal's Flavor Unit led to a remix of the rapport "Wrath Of My Madness" that was included as a boras track on her 1989 album, "All Hail The Queen." He also did a few underground remixes for New York's DJ Red Alert that aired on Red's hip-hop mix show on WRKS New York.

Even if one were to put Soulshock's tour DJ experience aside, his teenage musical experience was still against the grain of an average youth in Denmark.

"In school, everybody was checking out the new Toko or Dire Stratta album, and I hated it. I just didn't feel it, "he says." A friend of mine introduced me to old R&B music like James Brwan, and I really got into i, bat it was hard to get. Then I heard Wheela Of Stevel 'by Grandmaster Flash, and I went mutid I bought two Wheela Of Stevel 'by Grandmaster Flash, and I went mutid I bought two and I was carror for iny parental like next couple of years. I was into rap and R&B, that it."

Karlin, on the other hand, played keyboards for several local bands in Copenhagen and liked Dire Straits.

"I grew up on a lot of different types of music," says Karlin, who is a self-taught musician. "I was always into playing jazz fusion, a lot of Bob James. [Soulahoek and I] have different backgrounds when it comes to *(Curtinued on vert page)*

Studio Action

EARLY-MUSIC PIONEER LOOKS BACK

(Continued from preceding page)

with this music, where it's been played for bundreds of years, it is intense and very inspiring for the performers.

"But the secret of the SEON albums sounding to good after all these years was the tape we used—a very hick Scotch recording tape that I had imported, very expensively. The analog tape soaked up all the sound and has preserved it very well. We always invested in the best equipment and materials, and as the digital remastering of these records abovs, this investment has paid off many times over."

Among the other vital SEON recordings now out are Kuijken on Baroque violin and Leonhardt on pianoforte in a wondrously fresh reading of three Mozart sonatas, harpsichordist Robert Kohen leading a sensual take on Couperin's "L'Apotheose À La Memorie De Lully," and the late lutenist Michael Schaffer performing hypnotic, rarely beard suites from the French Baroque. Thirty or so SEON titles are available, with more on the way. At budget price, these albums are among the greatest values in classical music, as well as object lessons in record production

If the SEON collection is a gallery of sound, groundbreaking and acute, then Vivarte is a grand massum comprising works from medieval planthaut to late (Daskad-are a humber music, with inapired performances, luminous sound, and peakaging that reflect the quality of the music within. Some of the huphights of this rich catalog include the series of historical argan altums with Leonhard (period repertoire matched with vintage organs throughout Europe) and a recently completed multi-disc survey of Schubert masses with Weil and the Vienna Boys Choir.

Other Vivarte marvels include ambet-need takes on Beethoren's justo and Weil, moving allasma of Fennish polyzhenyi, from unanay avorks by and Weil, moving allasma of Fennish polyzhenyi, from unanay avorks by assee masterpiece like Lasaut⁻¹ and assee masterpiece like Lasaut⁻¹ and assee masterpiece like Lasaut⁻¹ and save masterpieces of Lasabati erg and the Huelgas Ensember 7 Alefanusité and plane tritori with drifting quartets and plane trios with drifting classifier of fentils the save in a drifting transmission of fentils transmission definitive traverasis of Brahmi cello sontatas and Bach's solo auties.

Bylsma has worked with Erichson since 1962, when he recorded an Edison Prize-winning disc of Handel's recorder sonatas with Brüggen and Leonhardt. "I took a liking to Wolf immediately, and we shared a deep love of music," Bylsma says.

"Above all, Wolf is a man of Old World refinement, a real European genileman. He has all that a record producer needs: good taste, good ears, and good humor. When you're hard at work making records, with late hours, you need patience. And in the early days, we might make 20 intense records in a row without a cross word."

As a youth, Erichson served an apprenticesbip as an organ builder before studying musicology and singing at the University of Hamburg, giving him his insight into both the performance and mechanics of music. He gained an edge in engineering via his close relationships with studio proc from the Stutzgarr, Germany, firm of Tritonus. Behind the board with auch engineers as Stephan Schellmann, Andreas Nuebronner, and Markus Heiland, he has worked to overcome the sonic vagaries of gut strings, 18-cmtury forms, and the human voice to tury forms, and the human voice to light—a quality he sees lacking in many current classical neordines.

"I don't understand the sound aesthetic of 1997," Erichson says. "With the equipment we have today, everything should be beautiful. But the pictures are too black and white. It's not matural. And Surround Sound—that's the end of the world. The human ear wasn't designed for that."

Even though no one is more responible for the way we actually hear pre-19th century masic than Erchson, archaic soundh saver! been his sole era of endeswor. His Wurte productions with a glornh, and his work with Orpicus and the Emersons included a fair share of modern music. He even won a Grammy Award for his recording of the Emersonal complete Bartok quartets. "The more than Ironic that Erciclosen awar. "The function of the Erciclosen awar." The function

Along with many classical labels, Sony Classical is constricting its recording program—Vivarte included. The imprint has a devoted worldwide following, but albums of Praetorius masses and even Mozart serenades aren't about to rival 'Appelachia Weller' in sales. Still, Sony Classical president Peter Gelo says the label in committed to Vivarte and is honored by its association with Erichson. 'Wolf is an innovator, one of the greatest figures in classical recording.' he says. 'We hope when he retires that he'll stay on as a consultant for us.'

Erichson appreciates Sony's care with the SEON reissues, although he imparts a certain sadness at the deletions and cutbacks that threaten the rest of his carefully cultivated catalog, "Once, the whole world seemed to be

SOULSHOCK & KARLIN

(Continued from preceding page) music."

The two say that they clicked right away when Karlin and a local Denmark singer named Susan came to SollPower Records for a record deal.

"We decided not to keep her, but we kept Karlin," says Soulshock, whose first partner in SoulPower, Cutfather, accompanied him and Karlin to the States but decided to return to Denmark.

It was Soulsbock who introduced Karlin to R&B music, making him tapes of music by the S.O.S. Band and Jimmy Jam & Terry Lewis. "He freaked, he was so into it," says Soulshock.

"I didn't even know a lot of that music existed," says Karlin. "There is just so much good, old-school R&B out there."

Since then, the two have kept busy mixing tracks that challenge the conventions of R&B music in the market where it was born.

"We're a little different from other producers," says Soulshock about the team's production methods. "Since 1 started (producing) in Europe, Twe been using Cubase sequencing software. If's like an old Otari computer been using Cubase sequencing software. If's still het ightest set I can find. J go around looking for any (of the computers) that are still left so that when this one goes, I can use another."

He says he and Karlin fight over greatting a new comparet, but he birde new Macintoshes and "something about 1 warn't tight. They've made (he Maci so you can run Cubase, but it's still nos a good. The Otari was huik for music; it has MIDI. The Mac and the PC aren't. Mass companies can make programs so they can do music, but hey don't hold the samers. I feel the Otari keeps the snares more steady and on to of each other On the others I feel like they are moving around too much."

waiting for these records, the Bach

cantatas, the SEON albums," he says.

"The great paintings and architec-

'Now it's like a shout in the desert.

ture of Europe are preserved in muse

ums, but music is an interior legacy," Erichson adds. "Almost all of this early

music was lost for so long. Only now

are we able to bring it back to life and

make it available to the public. Artists

and record companies should make this

a priority, to nurture this legacy and

market it and make people aware of its

worth. It's an obligation we all have to

each other."

The duo also uses an E-max sampler, which is out of production. "With the E-max, if the drum sounds that make it good," says Soulshock. "I've tried so many different, new, fancy samplers, but I can't find one that makes the drums sound as good."

The duo has a preference for tracks with crisp instrumentation and no watered-down samples.

"When we use samples," says Soulshock, "we use a little piece of it and change it around so you can't even hear where it came from it."

If they find a particular sample they like, Soulshock and Karlin will take the time to get it cleared, but they say that rarely happens.

In the meantime, however, the two are cutting down on the production jobs they take to concentrate on their latest project, Soulpower Records. The label is expected to release four or five records under a two-year distribution arrangement with Virgin Records.

Based in Soulsbock and Karlin's Los Angeles office/studio, the label is a lean operation, according to Soulshock.

"We're not trying to be super executives," he says. "We don't know how to run a record label, so we want to focus on the music and grow with the label. We've seen too many people go into the whole label thing and forget the most important thing, which is the music."

The two are getting help from Virgin and have hired outside people to handle A&R and promotion. The first actoff the label is slated to be a female singer named Shiro.

"[The project] is going to be really typical Soulshock street beats and tracks with really good songa," says Soulshock. "We're gonna try to add a little psychedelic thing, and so far it's been turning out really good."



Droge Goes South For Epic Tracks. Rocker Prilo Droge, newly signed to 37 RecordstEpic Records, is working on his debut allow for the label at Southern Tracks in Atlants. Like his last two releases (brith on American Recordings). Drogels current project is being produced by Bernadio Toffens. Shown at South-Droge, Epic senior VP of AAR Kaz Unsuronitya, and EM Maaic Publishing senior VP of Meet acquirels and antiseting Rick Kirn.

PRODUCTION CREDITS BILLBOARD'S NO.1 SINGLES (NOVEMBER 29, 1997) CATEGORY HOT 100 REB COUNTRY RAP ADULT TO P 40 THE ORDERWEDBER IFED TO LODG THE REPORT FILE 00000 LICORT HANTO WIT

| TITLE
Artist/
Producer
(Label) | CANDLE IN THE WIND 1997/
SOMETHING ABOUT
THE WAY YOU LOOK
TONIGHT
Elton John/Chris Thomas
(Rocket/A&M) | MY BDDY
LSG'
Danyl "Delite" Allamby
(EastWest/EEG) | LDVE GETS ME EVERY
TIME
Shania Twain
Robert John "Mutt"
Lange
(Mercury) | FEEL SD GOOD
Mase/
Sean "Puffy" Combs,
Deric "D-det" Angelettie
(Bad Boy/Arista) | I DON'T WANT TO WAI
Paula Cole/
Paula Cole
(Imago/Warner Bros.) |
|---|---|---|--|--|--|
| RECORDING
STUDIO(5)
Engineer(s) | TOWNHDUSE STUDIOS
(London, England, U.K.)
Pete Lewis | SOUNDTRACK STUDIOS
SOUTHERN TRACKS
(New York, NY/Atlanta,
GA)
Ben Amindel/Carl Heilbron | MASTERFONICS
(Nashville, TN)
Jeff Balding | DADDY'S HDUSE
(New York, NY)
Doug Wilson | THE MAGIC SHDP
(New York, NY)
Roger Moutenot |
| RECORDING
CONSOLE(S) | SSL 4072G+ w/
Ultimation | SSL 4072G+ wUltimation
SSL 4000G+ | SSL 9000J | Neve VR60 | Studer A827 |
| RECORDER(S) | Sony 3348 digital | Studer 827 | Studer D827 | Studer A800 III | Neve 80 |
| MASTER TAPE | BASF 931 | Ampex 499 | Ampex 467 | Ampes 499 | 3M 996/Ampex 499 |
| MIX DOWN
STUDIO(S)
Engineer(s) | TOWNHOUSE STUDIOS
(London, England, U.K.)
Pete Lewis | SOUNOTRACK STUDIOS
(New York, NY)
Ben Arrindell | MASTERFONICS
(Nashville, TN)
Mike Shipley | DADDY'S HOUSE
(New York, NY)
Michael Patterson | ROOM WITH A VIEW
(New York, NY)
Roger Moutenot |
| CONSOLE(S) | SSL 4072G+ w/
Ultimation | SSL 4072G+ w'
Ultimation | SSL 9000J | SSL G4000 | SSL 4000G+ |
| RECORDER(S) | Sony 3348 digital | Studer B27 | Studer 0827 | Studer A800 III | Studer A827 |
| MASTER TAPE | DAT | Ampex 499 | BASF 900 | Ampex 499 | 3M 996/Ampex 499 |
| MASTERING
Engineer | TDWNHOUSE STUDIOS
Frank Arkwright/Pete
Lewis | POWERS HOUSE OF
SOUND
Herb Powers | MASTERFDNICS
Glenn Meadows | HIT FACTORY
James Cruz
POWERS HOUSE OF
SOUND
Herb Powers, Dave Kutch | GATEWAY
Bob Ludwig |
| CD/CASSETTE
MANUFACTURER | PDO-HTM | WEA | PDO-HTM | BMG | WEA |
| | | | | | |

© 1997, Billboard/8PI Communications, Hot 100, R&B & Country appear in this feature sech time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Salies rotate weakly.



BOARD POTLIGHTS 0 RMANY. s WITZERLAND E AND 4 U S т

Homegrown ernes

Germany, Switzerland And Austria See Lower Sales In General, But What Sells Is Increasingly Domestic

BY WOLFGANG SPAHR

annual revenues of more than 6 billion marks (\$3.4 billion) Germany is the world's third-largest music market and the anchor of the regional market of Germany, Switzerland and Austria Yet, over the past few months, growing worries have clouded the outlook for the market.

High unemployment of nearly 12%, political inaction ahead of the parliamentary elections next autumn and the resulting economic uncertainty among consumers, all have contributed to a drastic slump in sales in the German record market.

This past summer, some record companies recorded a 50% drop in sales of top-sellers, with earnings in some cases down by nearly 70%. The only consolation for the German industry is the rising proportion of domestic productions, with their higher margins, on the charts.

After 20 years, the share of domes-

tic repertoire on the German singles chart has broken a new record again, now accounting for 55.7%. As numerous German productions sell well internationally, German companies can boost their income with foreign royalty payments.

EXECUTIVE DECISIONS

Industry executives are very muted in their assessment of 1997.

Heinz Canibol, GSA president of Universal Music, proects only slight growth of 1% in the German market in the foreseeable future. Unfortunately, he says, record companies have very little influence on the overall economy. Canibol questions whether German record companies can influence consumer behavior through new products and distribution channels, and whether they will be able to tap new trends to enhance the interest in music-buying.

"Nothing is more threatening to our industry in the long term than mediocrity and boredom," he says.

German companies must take drastic measures to cushion



1007

Wolf-D. Gramatke. president of PolyGram Germany, also expects muted growth results for 1997 overall, "What we need in the future are new artists who are capable of making it into the national and international charts

Rommstein and who have sufficient staying power in the long term," he says. "One of the greatest challenges for future growth is to conquer part of that 50% who are non-buyers in Germany," says Gramatke.

A study co-sponsored by PolyGram shows that more repertoire is needed to lure non-active music consumers, largely those over 35, back into the record shops. PolyGram has taken the first successful step in that direction with million-selling releases in Germany by Italy's Andrea Bocelli and Holland's André Rieu.

Germany's double-digit growth rates of recent years will become increasingly difficult to repeat, says Gramatke. "We will probably be faced temporarily with flat markets, as the economic situation in Germany—high unemployment, high tax burdens and political inactivity ahead of the parliamentary elections next autumn-causes great uncertainty for consumers."

Like other companies. PolyGram has taken action to ride out the flat market. "As always, we attempt to create new structures in good time, so as to be able to respond flexibly to any changes and to extend our market leadership," says Gramatke

According to Gerd Gebhardt, president of Warner Music Central Europe, retail sales have been declining over the past five years. And in tough times, music becomes a luxury item, he says. In addition, in recent years, other products, such as computer games, have competed for the leisure-time

spending of music buyers. "It is almost impossible to predict what the situation will be at the end of 1998," says Gebhardt. "Only after the next parliamentary elections have been held in October or November 1998 will we know whether the newly elected government will be willing to act quickly to combat unemployment, lower the high tax burdens on companies and address other key economic problems to give consumers

address otner key common some sign of hope." Thomas M. Stein, president of BMG CSA, points to the favorable trends in the CSA market for million marks [\$489 million], BMG Entertainment International Germany/ Switzerland/Austria (GSA) posted record growth of 11% in fiscal 1996-97," reports Stein. "The BMG companies in Germany, Austria and Switzerland primarily owe this strong showing to their market leadership in the [domestic] product segment, which they have further extended over the past 12 months."

In Stein's opinion, the industry's major challenge is to open up new distribution channels to tap the 50% of the German population who do not regularly buy records. This would include expanding activities, throughout Europe, with non-traditional music retailers

To supplement its traditionally close ties with music retailers, BMG has established BMG Special Marketing Europe and has assembled a group of marketing experts who will be responsible for developing specific concepts and merchandising plans aimed at non-traditional outlets.

Jochen Leuschner, GSA senior VP at Sony Music, agrees that 1997 has been a difficult year for his company, as well as the rest of the German industry, but he remains optimistic about year-end results.

"I am convinced that we will close the year with a net increase," he says. "In view of our product schedule, I think Continued on page 58

Getting Priorities Straight

The Region's Major And Hote Labels Focus On Artists That Could Be The Next Big Thing At Home And Abroad

BY WOLFGANG SPAHR AND ELLIE WEINERT

he acts given priority attention during the third and fourth quar-ters of 1997 will determine whether Germany will shake off a year-long sales downturn. Accordingly, the record companies are going to great lengths to launch their top products

in the German market-while keep-ing an eye on sales in Austria and tzerland. At the same time, some of the Austrian and Swiss companies are confident they will achieve Europe-wide success with their own releases.

Here are some of the current priority releases in the GSA region:

· BMG Entertainment International GSA, based in Munich, is betting on the Swiss rock band GOTTHARD, whose last three albums consecutively hit No. 1 and achieved



platinum sales (50,000 units) in witzerland. Meanwhile, the band has made a name for itself as a top 50 album seller in Germany, as well as a guaranteed chart act in Japan. The new album is titled "D Frosted." Since the prior three albums were released all over Europe and in Asia Pacific markets, BMG expects further international action on this release

· Eckhard Gundel, CEO of 8MG Hamburg, is confident about high chart positions for ANNIKA, a singer previ ously known for her involvement with the hit group Rednex. Gundel expects Annika's album "Me & Myself" to be a Europe-wide hit.

ony's Dance Pool label expects SPACE

FROG to make a splash with its album "Wekome All Species," which was released in early October. The Frankfurt-based foursome is a dance act that performs live. Dance Pool manager Markus Wenzel says, "The advance single, 'X-Ray (Follow Me),' has already set a trend, while the follow-up single, 'I Feel Ur Pain,' is even more intense. We expect that the debut album and Space Frog's frontman, the Grim Reaper, will excite all dance-crazy kids." Dance Pool is looking at a worldwide release with a special eye on the **Benelux** and France.

 EastWest Records is backing two new groups from Berlin. MADONNA HIP HOP MASSAKER, on its new album, "Radical Romance," showcases a provocative and glamorous pop style, while THE BOYZ have stepped into the absence created in the teen-group genre by the breakup of Take That. EastWest managing director Hubert Wandjo believes both acts have strong potential beyond the GSA mar-

· AARON CARTER, the younger brother of Backstreet

Boy Nick Carter, has landed a top 10 hit with his debut single, "Crush On You," on edel, which has released his debut album. Michael Haentjes, managing director of edel, says that the company will be concentrating its marketing and promotion activi-ties on Carter. "We assume this album will make it into the top

 10," says Haentjes.
 In May of this year, the British band CHUMBAWAMBA signed to EMI Electrola for Europe. By July, its single "Tub-thumping" was a hit in Britain and other European territories, setting up the release of the album "Tubthumper." After forming their own label in the

early '80s, the group members released their first single, "Revolution," in September 1985. Their first album was called "Pictures Of Starving Children Sell Records" and was followed up in 1987 by their second album, "Never Mind Continued on page 60



ECONOMIC WATCH

Currency: Deutsche Mari Exchange rate \$1 = 1.80 DM GDP in U.S. dollars: (1995); \$1.89 billion Inflation rate (1997); 2% Unemployment rate (September 1997): 11.6%

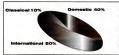
SALES WATCH

Average wholesale album price: \$13.05 Average retail album price: \$18.05 Mechanical royalty rate: 9.306% Sales tax on sound recordings: 15% Unit sales (first six months 1997): 123.8 million Change over same period previous year: 5% Per capita album sales (1996): 2.8 Piracy level: 3% of units CD-player household penetration: 86% Platinum album award: 500,000 units Gold album award: 250,000 units

MEBIA WATCH (key promotional notiets)

Bravo, weekly youth magazine, (1.5 million circulation) Popcom, monthly magazine (430,600 circulation) MTV: 2 million viewers daily Viva: 2.14 million viewers daily WDR4 (Cologne): 5.7 million listeners

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IFPI national group: 8PW Mechanical-rights society: GEMA Performing-rights society: GEMA Music-publishing associations: DMV

Source: IFPI, Media Control, Music & Media, Billboard res

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Touring Germany

Concerts Require Preparation And Promotion While Navigating High Taxes And Ticket Prices

BY WOLFGANG SPAHR

Germany's concert promoters say that international artists should focus on long-term career development rather than short-term payoffs when planning tours in the world's third-largest music market

The cardinal error made by foreign partners-as well as in the music industry as a whole—is to think in the short term only," says Marek Lieberberg, who is one of the leading European impresarios.

In view of the complexity of the German market, savs Lieberberg, it is very important for international acts to establish a presence in the country and to plan their tours well in advance.

Lieberberg's views come at a time when weak record sales are reflected in the concert business. Even so, he expects to break even in 1997 after a more successful 1996, a reality he accepts in the cyclical concert business.

TAX TROUBLES

Yet the concert business in Germany also has been hurt by the introduction in 1996 of a new tax structure that effectively doubles the tax burden on international acts to 32% of revenue.

The business also has grabbed unwelcome headlines in the past year with the arrest of Marcel Avram, co-owner of Mama Concerts & Rau, on tax-evasion charges-an action by government officials that has been widely criticized by Avram's fellow promoters and German music-industry leaders

Thomas Stein, president of BMG GSA, told an audience at Popkomm this past summer that the government's action in detaining Avram reflected a wider attitude of intransigence in addressing tax issues. "Instead of seeking compromise, an example was set," said Stein. "Instead of loosening the state fetters on creative people, one of the most creative and economically productive individuals in the industry was put in chains, in the fullest sense of the word, when he was on his hospital bed. I do not seek to defend tax evasion-if this is what happened-but this example is not a way to solve German tax problems

MORE FOR YOUR MONEY

Tours by domestic artists have taken a greater share of the concert market in Germany recently because of the excessive fees demanded by international artists, say Werner Kuhls and Johannes Wessels, the managing directors of the Sunrise Music Company in Hamburg. The higher fees are due to the tax artists must pay in advancealthough a large part of this can be absorbed if concerts are planned properly, the Sunrise promoters say. National artists are now every bit as good as foreign artists, in terms of quality. Since their ticket prices are lower, there is a ten-dency for national artists to be favored, they say. "The consumer no longer buys everything," says pro-

noter Peter Rieger of Cologne, who notes there has been a slump in audience numbers. At the "Giants Of Rock" concert in July, featuring Meat Loaf and the Scorpions, he only achieved 50% of the audience required to break even; U2's concert audiences were half what he projected, in part because of high ticket prices, he says. Rieger has noted an increase in fees, costs and taxes,

which. of course, is also reflected in ticket prices. "As a service company, we try to keep ticket prices reasonably inexpensive with the assistance of sponsors," explains Rieger. "In the past, we used the profit earned on major acts to

invest in new artists and systematically build them up. says Rieger. As the profit on such major acts is shrinking more and more, it is becoming increasingly difficult to

Lieberberg believes that German audiences have become obsested with fleeting pleasures. Only the latest, most spectacular and popular will do. Second-best is just "This atmosphere is not conducive to developing and

building up artists and careers step by step," he laments.

GERMAN GUIDANCE

Managers and agents should pay more attention to the advice given by German promoters, claim Sunrise man-aging directors Kuhls and Wessels. During preparations for a world tour, which generally coincides with the release of a new album, negotiations for concerts in

Germany are frequently commenced too late. Says Kuhls, "The market has become much quicker. Tickets should go on sale reasonably soon after the release of the new product. Radio stations only airing current releases will not go back to playing old records months later. Waiting too long before selling concert tickets means starting from scratch, as far as advertising the artist is concerned, and this always involves considerable added cost

Hamburg concert promoter Karsten Jahnke also believes that as much as 80% of the tours in Germany are confirmed by managers and booking agencies much too late. While a tour may be planned six months in advance, they often are not confirmed until 60 days or so before the first show, says Jahnke. "Another major mistake is to judge the amount of work being done by the record company in Germany from the importance of the act in its home market," he says. "Managers fail to recognize the situation facing record companies with a flood of new releases

SUCCESS STORIES

Jahnke has had recent success with tours by Italian artists Angelo Branduardi and Lucio Dalla, America's Randy Crawford and the latest German shooting star, Blumchen, who drew total tour audiences of 35,000. Jahnke's 1998 schedule includes bookings by Italy's Paolo Conte and American jazz musician Pat Metheny, among other

With his open-air projects, meanwhile, Lieberberg has With his open-air projects, meanwhile, Lieberberg has created culk events defying all fashions and trends. Rock Am Ring² and "Rock Im Park" are far and away the most successful festivals in Germany. These two open-air events, which look back on a tradition of 12 years and are based on almost 30 years of experience in this field, broke records in 1997, with 120,000 visitors each. The new, more alternative "Blindman's Ball" festival,

which now takes place annually at the end of the season, immediately attracted more than 45,000 fans, according to Lieberberg. "Of course, the failure of amateurish openair events organized without attention to detail comes as no surprise," says Lieberberg, "Festivals require extraordinary expertise and a professional organization catering to the needs of the audience and the artists. Most attempts fail because these essentials are not observed.

In 1997, concerts by Sting, Bryan Adams, the Who and iss were extraordinarily successful, attracting a total of 750,000 fans. Celine Dion proved her strength as an open-air drawing-card with her incredible performance at Berlin's Waldbuehne

Sunrise organized live open-air festivals under the motto "Go Bang!," featuring David Bowie and the Prodigy, which fell well short of audience projections.

rrouge, which tell well short of audience projections. The Bizarre Festival attracted roughly 100,000 fans over three days this summer. Says Rieger, "Service was spelled with a capital S, with a supermarket, camping facilities, suf-ficient lavatories, enough stands selling food and drink, and leisure feilings are A three above interview. and leisure facilities, etc. A three-day open-air concert costs about as much as a holiday on the island of Mallorca, so you have to offer something special."

What makes Rieger optimistic about the rest of the year is the already sold-out Phil Collins tour with an audience of almost 250,000. In 1998, the promoter expects another good year, with concerts by Genesis, Lucia no Pavarotti. the Three Tenors, the Bizarre Festival, Simple Minds and many other artists.

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METALLICA MORPHINE NADA SURE OASIS THE OFFSPRING OUR LADY PEACE OTTO MARK OWEN PLACEBO CHRIS REA READYMADE REKORD REPUBLICA REFF ROACHFORD SABRINA SETLUR SHARON STONED SILVERCHAIR SORAY BRUCE SPRINGSTEEN DIE STERNE SUPERGRASS STINIC SUPERTRAMP **3 COLOURS RED** THE TRAGICALLY HIP THE WHO THIRD EYE BLIND ZZ TOP

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that we will substantially outgrow the market this year. Our multifaceted activities are focusing on attempts to establish as many new national and international artists in the GSA countries as possible." The solit of Sony Music Germany into Columbia and Epic

The split of Sony Music Germany into Columbia and Epic Records helped the company position itself early for the tough economic climate, says Leuschner.

"Our strategy of marketing and promoting key national and international releases as aggressively as possible and simultaneously scouring the company for untapped efficiency reserves is already bearing fruit, "asy Leusschner. While consumer restraint is understandable in a time of

While consumer restraint is understandable in a time of economic uncertainty, Leuschner also believes that Germany's music retailers could do a better job of meeting the needs of music consumers.

Helmut Feat, president of EMI GSA, is cautious but not pessimitic about this year's business performance. "As we systematically prepared our company for a leveling-off of double-digit growth rates back in the "fatter years," we are working on the premise that our company will post record results again in 1997, just at its adone in the past 11 years," says Feat. "This necessitates strict budget compliance and overheads, which have been held steady for years."

In the artistic area, EM1 has long since slimmed down its release schedule without, however, preventing A&R staff inside the company from signing up new artists. Fest is adamant that there will be no standstill in this area.

He sees three core areas that will receive attention from EMI over the next few years: further expansion of A&R activities, additional international success and improved ties to non-traditional retail outlets for music.

"One of the findings of the non-buyer study was that it is becoming increasingly difficult to encourage those buyers, in particular, who do not visit traditional retail outlets, for a whole host of different reasons, to buy CDs, "he says. "Our very successful partnership with drugstore chain Schlecker and Brezer, TV, in over 6,500 outlets throughout Cermany is a good example of how this group can be reached." In this context. Fest stresses that no husiness will be taken

In this context, Fest stresses that no business will be taken away from traditional retailers. Selling via the Schlecker chain primarily reaches customers who don't shop at record stores.

Kurt Thielen, managing director of the independent label Rough Trade, does not expect the German record market to expand in the foreseeable future, in spite of his own company's growth.

Following its acquisition by Zomba Records as its principal shareholder and the resulting tackover of the Jpee label, Rough Trade has defend general trends by boosting its revenses considerably. With the stabilishment of the jpee office in Cologne under the management of Konriad von Lough Trade in a nearmple the trends are conclusioned and the stable to extend its resources substantially in a tough market.

DOMESTIC BLISS

Amid all the negative trends in the German market, there is great joy at the growing proportion of domestic or national product on the charts. "This is a marvelous development for us," says Haentjes of celd. "Germany still forms the core of our business. I have no doubt that rising domesic repertoire will automatically translate into higher revenues. If we had only national signings, edel would be among the top three in the record marker."

Warner is also benefiting from the strong appeal of national product. Acts such as Mr. President, Sarah Brightman, Princessa, X-Perience, C-Block, Bed & Breakfast, Scorpions and many others are not only generating dependable sales in Germany but are enjoying success in the U.S. and Southeast Asia. Warner's Gebhardt wants to further bolster this trend within his company.

Over the past 12 months, the share of national productions in the revenues of BMG Ariola units in Munich, Hamburg, Berlin, Vienna and Zurich has risen to more than 60%, the company reports. As a result, BMG is easily outperforming the market as a whole and is making a decisive contribution to domestic product's overall share of 40% in the German market.

the U-rmain market. With sales of roughly 150 million records around the world in the past 10 years, as well as permanent internaing that, far from being history (Boney M, Modern Talking and Milli Vanill), there foreign success is stronger than ever, as German-produced acts such as La Bouche, Real MCOo, No Mercy and Scatman John find international acclaim.

Cambol at Universal is also pleased that his company is carning considerable foreign revenues with its German signings. Papa Wimite has sold 220,000 albums in Asia and Latin America, while the Swedish artist Pandora, who has signed with Universal Germany, sold more than 800,000 copies of her two albums in Japan. However, success in the domestic market must remain the first priority, he adds.

the twi auditus in plachar interview, she sad, us concess Leuxihner says that developing national acts is a key aspect of Sony's activities. "Miter a difficult phase in the right direction," he says. "The label's favorable development is being strategically supplemented by carefully selected deals with artists who complement and harmonize with our existing roster."

accession protection of EMI Electrola product is playing a porcial role in the company's provid. Last year (the international successes of a arists such as Capatin Jack and Works Apart (who sold more than 1 million CDs in France alone) made a considerable contribution to EMI Electrola's earnings. This year, EMI's Feat expects the foreign revenues carned by these and other new signings to the German company to almost double.

What the German PolyGram president Gramatke finds particularly gratifying about the success of domestic products is that acceptance of music from Germany has risen considerably, not only in Germany itself but in other countries as well.

Royaly income from foreign successes also boosts the bottom line, he says, Granadke expects the share of national product in the market to stabilize at 43% in the long term, he adds that PolGram is committed to further extending this segment of the market by fostering national acts at its own repertoire companies. PolyGram has international success with product from Germany: Andrea Bocell (Polydor), Rammstein (Motor) and Nana (Motor).





30 weeks in the german charts, Bang Bang - the single

highest position #26

aste, nach shome

taustat m household effects pl. taustatversicherung / household conhouse rules pl. -pliege f home ster(in) caretaker. mittel n household aummer f house number. .ordnung ausimarke f own brand, (Wein)house vine. F one's favo(u)rite brand. .mei remedy. -mült m household waste. usik f music-making in the home. Hausmann in house husband Hausmannsknet J good plain cooking - olvis-lenn nursing (od. care) bien n'ar



going for gold in japan started at #27 in germany,



and platinum in switzerland 4 weeks #1



switzerland and austria no. 1 album in germany went gold in germany,



I N T E R' N A T T O N A L Germany/swittertand/austria

tents ins

MUSIC MADE FOR EVERYWHERE.



PRIORITY ACTS Continued from page 48

The Ballots!" Later albums also appeared on the group's own Agit-Prop label, which belonged to the One Little Indian label from 1993 until December 1996.

 Erwin Bach, the managing director of EM1 Switzerland, has three internationally oriented acts on his roster. One of these is dance act DJ BOBO, who is licensed to EMI by EAMS and earns gold and platinum records all over Europe.

EMS and earns gold and platinum records all over Europe. However, Bach also is placing store by two other acts: MARTIN SCHENKEL, an actor and singer, and NATACHA, a rock singer, who Bach hinks has a large career ahead now that her album "Venezia" has made it into the top 20.

into the top 20. • Epic Records chief Jorg Hacker has put his label's resources behind the September Testes of the new geomymously utiled album from the industrial rock bank MMEMM. The Method and the set of the set of the set of the media performent—in Paris in 1984. SMEMD utiled Sutarn—a Certama painter and a multimedia performent—in Paris in 1984. SMEMD Methodiet, which means "no pity for the Methodiet," which means "no pity for the methodie performance and the set of the set of the Methodiet," which means "no pity for the methodies and the set of the set of the set of the Methodiet, and the set of the set of the set of the Methodiet, which means "no pity for the Methodiet, which means "no pity for the Methodiet, and the set of the set of the set of the Methodiet, and the set of the set of the set of the set methodiet, and the set of the set of the set of the set methodiet, and the set of the set of the set of the set methodiet, and the set of the se

Rammstein on its upcoming tour, with showcases in major

 Interror is betting on the continued success of FOOLS GARDEN, whose current album, "The Principal Thing," was set up by the top 25 hit 'Why Did She Go'. Intercord managing director Herbert R. Kollisch asys, "We have already fund promising response from the media, and the an optimistic model." Intercord bettere that this abbm will sel weld due to the plantum success of the debut album and because "Lemon There' turned out to be a worldwide hit.



k KMFDM

Aside from a Europe-wide release, Intercord has its sights set on the Asia Pacific region, where the band has attained stardom with sell-out concerts.

 Koch International has a special jazz-meets-classics single on the market this winter. It presents German tenor GREGOR PRACHT (executive producer and exclusive artist signed to Koch Classics) along with his mentor AL JARREAU, Prikth and Jarreau perform the Charahite Chaplin song "Smile" accompanied by the Warfield Avenue Symphony Orchettra, arranged by GRP recording artists

David Benoit. Robert Koch, A&R manager rock/pop says, This cooperation with such high-quality, internationally renowned artists as AI Jarreau for us. We believe in this powerful team as well as in the high-quality artistic production. The company plans to release this single worldwidein cooperation with various discover all global territories. An aibum and tour are expected next year.

 • Mercury Records manag- ing director Dietmar Glodde and A&R chief Boris Lohe, together with producers Achim and Klaus Volker, have

assembled [4 hg-hg-tags ran and classical vocalities for "The Rapadody Ocerum:" featuring the tikes of MOBB DEEP, LL CODL, JR UN-D, M.C., JAK REDMAN, ONYX and NIGEV WARREN G and the Norwegain septrator SISSEL KYRKJEBO. The concept ones its emotional impact to the symbolis of rap and operatic arise," any Lohe. This is largely due to the fact that the productions are not the realit of vaphoring the answer productions are not the realit of exploring the classical music in a very individual manner."



 With is about "Hereded" racking up seles of meretion 400,000 units, the Berling rouge RAMMSTEIN has now had an Anerican breakthrough. Motor/bolyGram shipped more than 400,000 onjees of the latest album, "Schnacht." The band played its first two concerts in New York in Spetneber and year well-received; reports Motor CED Tim and spectualirs arge shows, and the band has been signed by London Records in the U.S.

² • This winter's key national release at Hay 14 Again Sam in Hamburg at the first solublum from Hamburg attic GARY D. He is currently one of the leading hard trance-techno DJs on the rave circuit in Europe, and has compliation absum "Thi nucle states and the most successful product advertised on TV in the agent: The DJ demonstrate the is experise not only in arranging the compliator but also versing his own mateending the compliator but also versing his own matetion Gary composed and produce this devia laburn. "Bang," released this autumn by PIAS through Rough Trade Germany.

¹¹ Karifa Heinich, head of A&Rmackeing for nutional popa Robyto Creaman, snyth Adarametan T van DAWI RASSELMOFF, who a signed to the Cerman company, is treatment for the Arelinar, "Eutote for A Arelinar, "Eutote for A Arelinar, "Eutote for A Arelinar, "Eutote for A Arelinar, "Eutote for Arelinar," Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar," Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar," Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar," Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar," Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar," Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar," Eutote for Arelinar, "Eutote for Arelinar, "Eutote for Arelinar," Arelinar, "Arelinar, "Arelinar, "Arelinar," Arelinar, "Arelinar, "Arelinar, "Arelinar, "Arelinar," Arelinar, "Arelinar, "Arelinar," Arelinar, "Arelinar, "Arelinar," Arelinar, "Arelinar, "Arelinar, "Arelinar," Arelinar, "Arelinar, "Arelinar, "Arelinar," Arelinar, "Arelinar, "Arelinar," Arelinar, "Arelinar, "Arelinar, "Arelinar, "Arelinar, "Arelinar, "Arelinar, "Arelinar," Arelinar, "Arelinar, "Arelinar," Arelinar, "Arelinar, "Arelinar, "Arelinar, "Arelinar, "Arelinar, "Arelinar, "Arelinar," Arelinar, "Arelinar, "Arel

from a tour, television appearances and a TV and campaign. Universal Records Germany's top national project for the next few months in AK-SWLKT, reports Universal GSA president Haim: Canbol: Produced by Booya Music, the debut single, Taghi In Me, made it straight ento the and, with alse for over 110.000 minis, entered the top 20 of the German aingles chart. The band's new album is being released in Scandmaya, the Benelux territories and France.

 Universal Switzerland is expecting "Kryptor," the new album by harpist ANDREAS VOLLENWEIDER, to have a worldwide impact. Together with the Zurich Symphony Orchestra and many superb musicians, Vollenweider has produced "a masterpicer," says Universal's Roll Sommer. Vollenweider has sold more than 9 million albums to date worldwide.

 Virgin Schallplatten has high hopes for the young German band VIVID and its debut album, "Go!". Virgin



managing director Udo Lange caplains. It is very clear-cut-very rarely before has a German band come up with such a high international standard for instruction of the standard for instruction of the standard for musicare of great melodies, a compelling voice and charismatic forontana (Thomas Haarreich), down to der refned stund, arkin and management. Vivid i and management. Vivid i and management. Vivid i and management. Vivid i

nid

already way on top and ready to conquer the world." Virgin has release commiments from almost all the European Virgin companies, as well as from Japan. • Alexander Maurus of WEA Records notes that MR.

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Songwriters & Publishers

SESAC Presents Second N.Y. Music Awards

More than 300 people attended SESAC's second music awords Nov. 18 at the Supper Club in New York. Among the highlights was the presentation of s 1997 Song of the Year Award to Bob Carlisle for his hit Butterfly Kisses" and a Pride of SESAC Award to gospel star Shirley Concar



Printe of SESAC Award.



Shown, from left, are Pat Rogers, SESAC senior VP of writer/publisher reletions; Ire Smith, co-chairman of SESAC: Bob Carlisle: Linda Lorence, SESAC VP of writer/publishar relations; jazz singer Cassandra Wilson; end Bill Velez, SESAC president/COO,



Shown, from left, ere Trevor Gale, SESAC's director of urban and B&B music writer/nublisher relations: Brian Jackson of Forey Music/FMI Music: Linda Lorence SESAC VP of writer/publisher relations; and Evan Lamberg of Foray Music/EMI Music. Jackson end Lamberg accepted National Performance Activity Awards on behalf of Michelle Williams, writer of "Don't Wanna Be A Plever" end "Love Scene," the top 10 singles both by artist Joe.



Shown, from left, are Ed Murphy, presidant/CEO of the National Music Publishers' Assn.; Ira Smith, co-cha of SESAC: end Dr. Weyne Bickarton, chairman of SESAC International



SESAC senior executives with award recipients. In the front row are Bob Carlisle fer right, and Shirley Caesar. second from left



rvelt Harrell (aka Bink) acknowledges his two Netional Performance Activity Awards for the hit rap single "Beests From The Easts," recorded by the Lost Boyz, and the BLACKstreet hit "Doo't Leave Me."



Shown, from left, are Linda Lorence, SESAC VP of writer/publisher relations; Nadine Baker of PolyGram Music Publishing; Holly Greene of PolyGram Music Publishing; and Sander Selover, winner of the National Performance Activity Award for "Where's The Love," the hit single by Hanson.



Bob Carlisle, third from left, received the Song of the Y ward for "Butterfly Kisses." Also shown, from left, are Dale Matthews of Diadem Music; Pat Rogers, SESAC senior VP of writer/publisher relations: end Rebecca Brown, SESAC senior director of writer/publisher relations

BMG Music Moves Further Into Asia: V2 Cozies Up To In Bed

ASIA EXPANSION: BMG Music Publishing, amplifying its expansion program in Asia, has expanded its Taiwan office under the direction of its first GM, Lobo Lo, a well-known name in the area as a producer, recording artist, and composer. He will work with other regional BMG Music Publishing companies to expose Chinese composers across the national boundaries in the pan-China region. In another development further sig-

brary managers in Singapore, Malaysia, and Taiwan. He previously

spent two years as creative/A&R man-

sger at EMI Music Publishing in

Hong Kong, where he was involved in

the operation and development of the

company on a regional level, BMG

Music Publishing recently said it

would open an office in China to invest in local estalogs and writers, with

plans also calling for the purchase of

naling intense interest in the region, Andy Wong has been named produc-tion/music library manager in Hong Kong. He'll work closely with production music li-





by Irv Lichtman

have been signed to V2 Records on a world (not including the U.S.) and an all-territory basis, respectively. Grandsddy records for Will Records in the U.S. Others signed to In Bed are Capitol acts Skeleton Key and Chris Harford

master recordings (Billboard Bulletin,

Nov 12) The publisher's Asian activ-

ities are under the direction of Hong

Kong-based David Loiterton, VP of

N BED WITH V2: Expansion of the

recently formed music publishing unit of Richard Branson's V2 Music

Group has come via s "majority inter-

est" stake in an independent compa-

Bed Music-

Grandaddy and Marc Anthony

Thompson, also

known as Choco-

late Genius-

63

Asian operations.

New York-based Hyman, who was the V2 label's first U.S. employee when hired earlier this year, has held (Continued on next page)



Ommuniananan



THE HOT 100 CANDLE IN THE WIND 1987/SOMETHING ASOUT THE WAY YOU LOOK TONIGHT - Elson John, Bentie Taupin - Songs Of Pohypam Int 38ML William A. Bong/PRS, Warner-Tamorlane, BMI, Manual Candida
T COUNTRY SINGLES & TRACKS Shania Tusin, Robert John Lange - Songa Of PolyGram Inf'L'0MI, L Echologie Zomber 1957-60 LOVE GETS ME EVERY TIME - S

HOT RAB SINGLE GLES

MY BODY - Darrell Allemby, Lin Boherson + Tool Bohi/ASCAP

d, G. Brown, R. Michana, C. Smith, D.

HOT LATIN TRACKS

WORDS & MUSIC

(Continued from preceding page)

key A&R posts at the Imago, Chrysalis, MCA, and Ze labels. The V2 publishing division is headed by David Steel, who will handle day-to-day administration of In Bed's catalog.

VALENTINO NEWCOMERS: Valentino Production Music Library has released 12 individual Production Music Libraries, each keyed to subject matter and style. Not associated with the 90-CD Valentino Production Music Library, the Evergreen Collection, as it's known, is 12 libraries of 10 CDs each, including such themes as dramatic, comedy, cartoon, historic, dance, foreign, Americana, documentary, electronic, instrumental, industrial, and mystery. Also, the company says that starting in 1998, both of its libraries will be downloadable via bit-stream technology at the company's World Wide Web site (http://www.tvmusic. com). The company says that this will mark the first music and sound-effects library produced for the professional least market to be downloadable directly via a digital library system

AIMP/MIDEM FORUM: The Assn. of Independent Music Publishers (AIMP) will host a forum at MIDEM Jan. 19 as an update on mechanical rates. The event, at the Palais des Festivals in Cannes, will be moderated by Thomas R. Levy, executive director of AIMP in New York and an industry lawyer for the past 37 years. Panelist include Ed Murphy, president/CEO of the National Music Publishers' Assn.; David Basskin, president of the Canadian Musical Reproduction Rights Agency; and David Loiterton regional VP in Asia for BMG Music Publishing.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

Beck, "Odelay."

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of independent music stores & chain operations across the USA. \$155

4. International Tape/Disc Directory: All the info on professional

5. Nashville 615/Country Music Sourcebook: The most

6. The Radio Power Book: The ultimate guide to radio and

record promotion. Lists Radio Stations (Country, Rock, R&B, Top

ternational Latin Music Buyer's Guide: The essential

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services & supplies for the audio/video tape/disc industry. \$60

shville region & country music genre, \$60

2. International Talent & Touring Directory: The source

music publishers, distributors & more, \$129

products, \$99

Arbitron Markets, \$85.

Contraction of the

- ž. Kenny Wayne Shepherd, "Ledbetter
- 3. No Doubt, "Tragic Kingdom," 4. "Sublime
- 5. Alice In Chains, "Acoustic."

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and ather events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 2, ASCAP's "Real Steries ... What Happens In The Music Business" Series Presents Publicity: How Te Create A Buzz, ASCAF Building, New York, 212-841-8119.

Dec. 3, Third Aanaal Hew Yerk National Acadamy Df Recording Arts And Sciaaces Haroes Awards, New York. 212-245-5440.

Dac. 3. Tha 1997 Lifatima Achiavam Awards, spensored by the Hatienal Academy of Sengwriters, Report Beverly Wilshire, Beverly Hills Calif 213,782,9836

Dec. 4-5, Entertainmant, Sports, And Pablishing Law Saminar, spensored by University of California at Oavis School of Law and University of Houston Law Foundation, Sheratoa Grande Hetel, Los Angeles. 713-743-2069.

Dec. 4-7, Aspaa Artist Davalopmant Coeference, Hotel Jerome, Aspen, Colo, 970-544-\$792

Dec S Rithward Music Awards MGM Grand Garden Arena, Las Vegas. 212-536-5173.

Dec. 8, "Chance Of Tha Decada" Raffle Aad Party, to benefit AmFAR, Decade aightclub, New York. 212-682-7440, extension 113

Dec. 9, Anaaal Forecast & Update Semiaar, sponsered by the laternational Recerding Media Assa., Sheraton New York Hotel & Towers, New York, 609-279-1700.

Dec. 9, Estartaiamaat Law: Tha Yaar Ia Raview 1997, spoasered by Staa Soocher Esq. and the Hashville Bar Assn., Nashville ASCAP Headquarters. 615-242-9272

Dec. 11, Hew Yerk Wemen to Film & Televisien Gala Heliday Luncheoa, honoring Judy McGrath the Hew York Hilton and Towers, Hew York 212,838,6033

Dec. 11, "Te Markel, Te Markat: Salliag Records in The Cyberage," presented by the New Yerk Chapter of the Hatie aal Academy of Recording Arts and Sciences. 212-245-5440

Dec. 11-12. Estartainmeat. Sports. And Publishing Law Seminar, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Hyatt Regency Hotel, Austin, Texas. 713-743-2069. Oec. 14, Reck On: Recerd Company Pras-idents, sponsored by WBAI New York. 718693-1295

JANUARY

Jaa. 8-11, International Consamar Elactroaics Shew Confareace, spensered by the Consumer Electroaics Manufacturers Assn., Las Vegas Convention Center, Sands Expesitie a Center, Las Veras Hilten, Alexis Park Hotel, Las Veras, 703-907-7674, http://www.cemacity.org. Jaa, 15, "Makiag It Real: Live Music Oa

Televisioe," presented by the Museum of Tele vision and Radio and the New York Chapter of the **Hatienal Academy of Recording Arts and Sci**ences. 212-621-6600.

In 15-17 Na" NO Music Showcase And Ceafaraaca/Kahlua Bestea Music Awards, Copiev Plaza Hetel, Orpheum Theatre, Bestoa. 617-338-3144

Jaa. 18-22. MIDEM '98 Palais des Festivals. Cannes. 212-589-4220.

LIFELINES

BIRTHS.

Boy, Reid Harper, to Sandi and Richard Bushnell, Oct. 20 in Ridgewood, N.Y. Mother is an entertainment publicist at DKPR.

Boy, Jesse David, to Laurie and David Burke, Oct. 30 in Burbank, Calif. Mother is VP of advertising and merchandising and father is director of marketing services at Warner Bros. Records

Girl, Isabelle Rachel, to Lori and Gary Geller, Nov. 6 in New York. Mother is VP of entertainment at Domestic Partners Inc. Father is senior VP of sales at Muza Inc.

Boy, Declyn Wallace, to Cyndi Lauper and David Thornton, Nov. 19 in New York. Mother is a singer.

MARRIAGES

Liz McNicoll to Fred Brown, Sept. 6 in San Francisco Bride is director of music business and terral offairs at Walt Disney Pictures and Television, Groom is VP of legal and business affairs at Warner Bros. Records.

Jill Cohen to Matthew Kaplan, Nov. 22 in North Brunswick, N.J. Bride is manager of music video production at Atlantic Records Groom is an enter tainment attorney affiliated with Rubin, Bailin, Ortoli, Mayer, Baker & Fry.

GOOD WORKS

performer Gary Barlow is organizing and will be one of the artists perform ing Dec. 7 at at a concert to benefit the Fund at London's Battersea Power Station. Others slated to appear include Robbie Williams, Peter Andre, Damage, and Five, Barlow is also scheduled to perform Dec. 15 at the Children of Crisis concert in Birmingham, England; he was invited by the Duchess of York, Sarah Ferguson. Contact: Thomas Martin at 212-830-2315.

Blotcher at 212-682-7440, extension 113.

ARCHIVE SALE: The ARChive of Contemporary Music is putting up more than 5,000 recordings for sale Dec. 13-14 at its New York site to benefit its library. The event, to be held in the library's 11th year of operation, also cel-ebrates the launch of the organization's World Wide Web site at www.arcmusic.org. Contact: 212-226-6967.

CHARITABLE OPENER: The Nov. 18 opening of the Hard Rock Cafe in Memphis saw \$30,000 raised in a charity event. The proceeds will be split between the National Civil Rights Museum and the Memphis chapter of the National Academy of Recording Arts and Sciences, The VIP event raised the funds via ticket sales at \$75 each. Contact: Jonathan Grevatt st 212-489-6565

DEATHS Rainer Ptácek, 46, of brain cancer

Nov. 12 in Tucson, Ariz. A blues singer/ songwriter/guitarist, Ptácek domi not. ed the industry with his work on the National Steel and Dobro guitars. He recorded five import-only albums, played on Robert Plant's "Fate Of Nations," and was the subject of an Atlantic Records tribute album, "The Inner Flame," Ptácek is survived by his wife, Patty; his mother, Inga; brother Robert; sons Gabe and Rudy; daughter Lily; and granddaughter Serena Rain.

Mikel Herrington, 57, of leukemia, Nov. 16 in Fremont, Calif. A veteran radio personality, Herrington worked under the name "Captain Mikey" at top 40/album rock radio stations in Texas, Arizona, and California. He changed his moniker to "Motorcycle Mikel" and "Hot Rocks Hunter" while at KRLA-FM Los Angeles. The movie "FM" and TV sitcom "WKRP" were loosely based on his tenure as PD at KMET-FM Los Angeles in the early '70s. He later worked at country KNEW-FM Oakland, Calif.: KOME-FM San Jose. Calif.; and sports talk WIP Philadel-phia and helmed talk shows on a variety of outlets in Northern California before he retired. He is survived by his wife, Janet; brother Robert; sons Trent and Jeremy; and daughters Kelsey Rose and Brooke Killian. Donations can be made to the Leukemia Society in Herrington's name.

Conrad "Al" Roherts, 63, of a heart attack, Nov. 16 in New York, In radio for 30 years, Roberts was an announcer. sic director, and PD at sister stations WBLS-FM and WLIB-AM New York and WJLB-FM Detroit. He created the highly imitated "Quiet Storm" program, which features R&B, light jazz, and tic ballads during late-night time slots. Roberts produced and announced the first radio promotions for "Sesame Street" and announced concerts and games at New York's Madison Souare Garden. He also did a cameo as Santa Claus in Run-D.M.C.'s video for "Christmas In Hollis." Roberts is survived by his wife, Sonia; children Kathy Melzer, Brian Roberts, Laurie Semi nara, and Scott Roherts; and three grandchildren, Anna, Max, and Jackson. Donations can be made in his na to the American Kidney Society.

Robert Palmer, 52, of complications from liver disease, Nov. 20 in New York. A longtime pop music writer for The New York Times and Rolling Stone, Palmer also penned the book "Deep Blues "

GOOD-WORKS MAN: Arista Records ana, Princess of Wales Memorial

BUSTER'S CHARITY GIG: Buster Poindexter and his new band, Spanish Rocket Ship, will perform Dec. 8 at Decade in New York to benefit the work of AmFAR, the AIDS research and prevention group. In addition to the performance, an event called Chance of the Decade will include a raffle for various prizes. Tickets are \$100. Contact: Jay

come the Web



JASRAC Takes Interactive Lead Authors' Body Sets Rates For New Media

BY STEVE McCLUBE

TOKYO-Japanese authors' body JASRAC is joining the vanguard of societies trying to establish the level of royalty payments in new media

Following complaints about high copyright fees from companies using music in their CD-ROM. DVD, and floppy disc releases, JASRAC has now proposed an interactive-media royalty rate code

JASRAC's initiative is likely to set a benchmark for its sister societies around the world, many of which are striving to establish their members' rights in this developing market.

In Japan, JASRAC's code would require a basic fee of 800 yen (\$6.30) to be paid for each minute

BY CHRISTIE ELIEZER

SYDNEY-Roger Grierson, manag-

ing director of PolyGram Music

Publishing here and co-manager of

Nick Cave, has been named CEO/

chairman of the Festival group of

companies. Festival is owned by

Rupert Murdoch's News Corp. Gri-

erson will report to James Murdoch,

New York-based VP of music and

new media, after taking up the post

The same week. Festival's man-

aging director, Bill Eeg, will retire

to spend more time with his family.

accounts section 26 years ago and

At the time of his appointment as

managing director, the 50-year-old

music company had lost its 15%-

Eeg hegan with the company

took over the helm in 1991.

Jan. 5.

Roger Grierson Takes Helm

Of Australia's Festival Cos.

tively.

of domestic music used in such nedia, irrespective of the number of software units sold. As with videograms, basic fees for some international repertoire

would be subject to negotiation be-'IASRAC realized

the urgent need for an interactive media rate'

tween the software producer and the original publisher or the Japanese subpublisher. These fees tend to be much higher than the standard fee Mechanical fees for interactive

20% market share of the 1980s

after losing its licenses for Chrysalis, Island, and A&M. Earli-

er this year. Mushroom's CEO/

chairman, Michael Gudinski, nulled

out of a 25-year-old distribution

deal and signed with Sony Music

(Billboard, May 31), Eeg's rebuild-

ing included expanding its global

catalog and setting up a new label.

Under Eeg, Warren Fahey, head

of the Larrikin imprint, becsme

joint CEO. Eva Wallengren and

Simon Kain were recruited from the

indie music sector to consolidate the

dance and A&R divisions, respec-

It is believed that James Mur-

doch, who believes that Festival's

future lies in fostering Australian

talent, approached Grierson at least

(Continued on page 67)

media would be set either by multiplying the pretax retail price by 0.1% for each minute of material, or dividing 4.5% of the pretax retail price by the aggregate use time in the software package. For both methods, the smaller figure would be set as the mechanical rate, with 4 yen (3 cents) per minute the absolute minimum.

The net result is that JASRAC's interactive-media royalty rate would be significantly lower than its current rates for videograms. which until the end of September were used to calculate royalties on interactive media paid by smaller companies not belonging to either the Recording Industry Assn. of Japan (RIAJ) or the Japan Video Software Assn. (JVSA). Those companies argued that the videogram rates are too high, and since the beginning of October they have been depositing money with JASRAC based on the proposed interactive rate structure.

When JASRAC, the RIAJ, and the JVSA agree on the new rates, settlement will be carried out with individual companies based on how much they have deposited with the society, JASRAC declines to reveal how much money has so far been denosited with it.

Tokyo-based CD-ROM production company Oracion was recently involved in a dispute with JASRAC concerning royalties on a CD-ROM featuring music by Japanese singersongwriter Miyuki Nakajima. Oracion refused to pay royalties on the CD-ROM through JASRAC using the society's videogram rate. Oracion and other multimedia production companies also complained that negotiating with JASRAC took too much time

The case made JASRAC realize the urgent need for a separate interactive-media royalty code. JASRAC hopes to reach an agree-(Continued on page 67)



Martin Soars In Spain, Bicky Martin has been presented with a quadquale-pla inum award marking Spanish sales of 400,000 units of his album "A Medio Vivi The singer was also the recipient of a special Premios Amigo Award Nov. 20 in Madrid recognizing his international sales impact (see story, page 5). Pictured, from left, are Sony Music Entertainment Europe president Paul Russell, Martin, Sony Music Entertainment Spain president Claudio Condé, and Sony Music International president Robert Bowlin.

Europe Awaits Tribunal Ruling U.K. Dispute Part Of Wider Debate

BY JEFF CLARK-MEADS

LONDON-Europe's convright holders are awaiting the outcome of a U.K. tribunal hearing that may help establish broadcast royalty levels and systems of payment across the European

The tribunal hearing, held in November, was regarding a dispute between the U.K.'s Performing Right Society (PRS) and satellite TV channel BSkyB. However, in keeping with the increasingly international nature of the music industry within the EU, PRS called witnesses from its counterparts in the Netherlands, Sweden, and Belgium to bolster its arguments over precedents.

PRS and BSkyB appeared before the tribunal after failing to agree on the method by which the broadcaster's royalty payments should be calculat-ed. PRS wants a percentage-up to 3%-of the station's "relevant revenue"; BSkyB wants to pay a lump

A judgment from tribunal chairman Christopher Floyd on his conclusions following the 12-day hearing is immi-

PRS argued to the tribunal that music is an integral and essential part of BSkyB's output and, therefore, contributes significantly to the station's success. Comments PRS director of performance licensing John Axon, "In business, contributors are normally rewarded for their part in the success of a venture

The authors' body brought in witnesses from BUMA in the Netherlands, STIM in Sweden, and SABAM in Belgium to press its case that 3% of relevant revenue would compare well with the rest of Europe.

Axon says relevant revenue means income attracted by broadcasting. "If BSkyB sublet one of their transpon ders to another channel, that would not be relevant," he states.

The appearance of STIM managing director Gunnar Petri before the tribunal was particularly piquant, as the Swedish body last year won a similar dispute with broadcasters there (Bill-board, July 27, June 22, 1996).

Savs Axon. "We have used the Swedish case as part of our argu-(Continued on next page)



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newsline

EMI MUSIC ITALY and Warner Music Italy are top contenders to acquire the Nuova Fonit Cetra (NFC) catalog from public service broadcaster RAI (Billboard, June 21). Out of 20 companies that have inquired about possible acquisition of NFC's rich catalog, a deal with either EMI or arner is imminent, sources within trade unions representing RAI employees claim. A statement from the union RSU expressed fears for the existing 57 employees whose positions it says will be at risk. A statement from RSU claims. "The sale is not intended to safeguard the vast cultural patrimony of NFC, but an exercise in profiting from the market to the exclusion of RAI's public service mission." Bidders are mainly interested in NFC's extensive catalog; most artists signed to NFC's label bave left in the past 12 months. The catalog includes historic recordings from Maria Callas, Beniamino Gigli, Elisabeth Schwarzkopf, Giuseppe Di Stefano, Katia Ricciarelli, Carlo Bergonzi, and Arturo Benedetti Michaelangeli. According to figures supplied by accounting firm KPMG, which is acting as consultant for the sale, last year NFC recorded a loss of 3.5 billion lire (\$2.12 million) on revenue of 26 billion lire (\$15.76 million), against losses of 7.5 billion lire (\$4.55 million) on a similar tarnover in 1995. Further losses are saticipated this year. MARK DEZZANI

THE IRISH MUSIC RIGHTS ORGANISATION (IMRO) has appointed Paddy



Lyons, ex-chairman of the Irish Competition Authority, as its first external director. He is IMRO's only director without a music industry background, which marks a radical departure in the corporate governance of the organization. IMRO administers the copyrights of 1,800 members. IMRO chairman

Brendan Graham says that "appointing a director who is neither a songwriter nor a music publisher is a new and progressive departure for us, and given IMRO's monopoly in the administration of copyrighted music, it is only right that we should be as transparent as possible." Lyons is a former economist with the Irish Central Bank and a lecturer in economics at Trinity College in Dublin. KEN STEWART

THE U.K.'S RECORD COMPANIES and music retailers took their an ments for copyright protection to the heart of government Nov. 19. The Britisb Phonographic Industry (BPI) and the British Assn. of Record Dealers (BARD) held a reception for members of Parliament and the House of Lords in the Palace of Westminster, where

they asked for the government's help in tackling piracy worldwide and in supporting enhanced protections relevant to the digital era. The event was attended by MPs from across the political spectrum as well as officials from the Department of Trade



and Industry and the Department for Culture, Media and Sport. BP1 director general John Deacon says, "It was an

excellent opportunity for BARD and BPI council members to meet with politicians from all parties and tell them about the challenges we face ow and in the future. It was encouraging to get such strong crossparty support."

IFFF CLARK-MEADS

ROUNDER RECORDS, based in the Massachusetts town of Cambridge, is claiming to have secured the first distribution deal in Armenia for a Western music company. A statement from Rounder says its albums will be distributed by Ardzagank Studio, a commercial radio station/recording studio based in the Armenian capital, Yerevan. The statement adds that the first shipment included titles from Johnny Adams, Solomon Burke, Smokey Robinson, Burning Spear, and Rob rman, as well as the budget compilations "Urban Beat Reggae" and "New Blues Hits." No figures are available for the size of the Armonian CD market

TV SHOPPING NETWORK (TVSN), a Sydney-based, pan-Asian electronic retailer, has launched a new music sales service, Global Entertainment. TVSN's existing 24-hour satellite television shopping channel now devotes live programs five times a week to selling CDs as well as musical instruments, movies, sheet music, and related product. The programs, launched Nov. 23, feature a range of music from the majors and significant indies and include appearances by artists. TVSN reaches 57 countries and operates in English, Mandarin, Japanese, and the Indonesian language Bahasa. GEOFF BURPEE

FORM RECORDS in Singapore has put in place a new regional marketing and label management team. The company's international division has appointed five label executives, one regional marketing manager, and an acting regional A&R manager. The new label executives, led by senior label executive Kenneth Ng, will service Form's European and American licensers. The regional marketing executive will liaise between the regional and international offices, while the A&R manager's duties for Singapore and Malaysia will be temporarily overseen by Pob Cheng Tiong, Form Records Malaysia's head of international.



Runga 'Drivea' Sales. Bic Runga, claimed to be New Zsaland's biggest-selling female artist, was presented with a double-platinum disc marking 30,000 sales of her debut album. "Drive." Pictured, from left, is Sony Music Entertainment New Zealand managing director Michael Glading, Runge, Sony Music Entertainment International senior VP Peter Asher, and Columbia U.S. dirsctor of Internetional A&B Gerard Babitts

New-Look MTV Takes Shape Job Losses In London Now Total 210

This story was prepared by Christ-ian Lorenz, music business and talent editor for Music & Media.

LONDON-MTV Europe is taking its regionalization strategy to its final stage by handing over complete control of its programming and day-to-day business to its regional services.

Brent Hansen, president/CEO of MTV and VH-1 Europe, announced in November that the broadcaster's four existing regional services-Nortbern, Southern, Central, and U.K .- will henceforward exercise total control over programming and production, marketing, advertising sales, and human resources (Bil]board, Nov. 29).

As a result, MTV Europe is reducing the head count at its Londe based headquarters from 360 to 150 employees. The broadcaster estimates there will be 80 lavoffs. In addition to those redundancies, about 130 employees on temporary contracts will not bave their agreements renewed.

MTV expects, however, that 150 new positions will be created in its regional offices, and that some of

TRIBUNAL BULING

(Continued from preceding page) ments

The whole European comparison is important because we can show that all these responsible people from different backgrounds and experiences have come to the same conclusion.

BSkyB maintained to the tribunal that its psyment should be a lump sum based on its share of the U.K. TV mar-

The broedcaster also argued that overseas comparisons were not relevant, as other societies were dissimilar to PRS and there were no broadcasters comparable with BSkyB,

PRS estimates that a payment of 3% of relevant revenue would bring in approximately 15 million pounds (\$24 million) annually.

the London staff affected may be offered new positions abroad

Hansen has told Billboard that be expects "to see more music on all of our channels." He adds, though, that "a must-carry status for a spe cific title or program can still com from me" but says this will be the exception rather than the rule According to Hansen, the channel will not operate a quots system with fixed percentages for local and pan-European



that 'It's a push-and-pull situation-we

having full network exposure, but we win new opportunities to build up artists through different terri-Warner Music Europe VP of mar-

sive to

Meyer notes, "Our promotion people in the different markets sneak the same language as the local MTV reps. We already have good contacts in Holland and Germany, so we see the regionalization as a positive

The decentralization, though, marks the end of an era: Pan-European music programming as such no longer exists. "What is fascinating in this context," says PolyGram's Dobbis, "is that at some stage somebody decided to start a pan-European music TV station, but the publie said no."

content. Responding to the news, Rick Dobbis, Poly-Gram's president for continental Europe, says "dealing

with different centers and decisionmakers [at MTV] offers new challenges and opportunities." He adds,

might lose some of the impact of

keting Mark Foster hopes the move will make MTV "more respo local promotion and marketing activities." He says, "We can still have the pan-European element; we [at the labels] just have to make sure that our local people are in sync

Zomba Records Europe VP Bert

JASRAC TAKES INTERACTIVE LEAD tinued from page 65.

ment with the parties concerned on the proposed rate structure in the near future, although it remains to be seen whether all the industry groups involved will accent it.

"Some people say regulations should be drawn up before new media are introduced, but it's impossible. We have to develop the business first," says an executive at a major music publisher here. "[However] JASRAC needs to establish a rate code for interactive media as soon as possible.

The biggest problem with the current situation, according to a source at a Tokyo-based publisher representing foreign repertoire, is that because there is no formal licensing/royalty collection system for interactive media in Japan, international repertoire is being used in such media without th permission of the original publish-

"It's ironic that for normal video. there's a check-and-balance system in place, but for this interactive media, there isn't," he says.

"No matter how much money they pool [with JASRAC], let's face it, you could just turn around and aay you want \$1 million for the synch rights."

The source says he is also worried about the possibility that the interactive-media royalty structure. like that for karaoke, may not give foreign copyright owners the right to refuse use of their mater-

JASRAC discounts this possibility. saying the eventual agreement will likely be similar to the existing videogram licensing/fee structure

The interactive-media rate code will not apply to enhanced CDs. to which a mechanical rate of 6%the same as standard CDs-has been assessed on their audio portion since September.

"This raises the possibility that JASRAC is going to agree to keep the 6% rate across the board, including the enhanced portion says the publishing source. "The manufacturers are going to fight very hard against paying an additional fee over and above the 6%. because it costs more money to invest in that enhanced portion, and enhanced CDs sell for the same price as normal CDs.

Independent label Avex has led the way among Japanese record companies in this format, using it for almost all its product.

Royalties for music used in game

software constitute a separate category and are now calculated according to an interim one-year formula introduced in October 1996. which has been extended until the end of this year pending a final greement

In the case of the Internet, there is no royalty framework in place in Japan. Anybody here can put whatever music they like on a World Wide Web site and not pay for it. JASRAC plans to introduce an

BOGER GRIERSON TAKES HELM (Continued from page 65)

six months ago.

Grierson, who turned 40 this year. set up Green Records in the wake of the nunk era and discovered Do Re Mi. New Christs, Beasts Of Bourbon, Lime Spiders, and Allniters. Helming PolyGram Music Publishing from 1991, he signed crossover successes Dave Graney, Rebecca's Empire, Sidewinder, and Tumbleweed. He continues to handle Cave with Rick Tanaka through 135 Music Management.

"Festival's probably too [administration1-orientated." Grierson suggests, "and some people there are less in the business of selling Internet royalty rate whereby those using music on the Internet will pay a basic royalty fee plus either a fixed payment or one based on a set rate, depending on whether the Web site is for profit.

Meanwhile, JASRAC has reached a final agreement with the 14 member companies of an association of online karnoke service operators concerning royalty pay-ments. They will be assessed a basic monthly royalty payment.

records and more in the business of releasing them. But Festival is strong in studio distribution, local repertoire, video, and music publishing.

He intends a restructure that will see an expansion of, and a greater synergy between, the sales, marketing, and promotion teams. A closer relationship with News Corp.'s new media and film divisions will be investigated.

"Festival holds a unique position in the Murdoch/News Corp. portfolio. and they are absolutely committod to reinventing it to make it exciting and find its true notential.

depending on the number of songs in the provider's database and a unit royalty of 10% of the user fee or 1.050 ven (\$8.27), whichever is higher.

In a related matter, JASRAC, along with the RIAJ and the Japan Council of Performers' Organizations (Geidankvo), is holding talks with representatives of online karaoke provider Dai-Ichi Kohsho concerning the company's digital radio service on digital satellite broadcaster Perfect TV JASRAC's nosition is that such a service cannot be considered broadcasting in the traditional sense since anyone with digital recording media can make perfect copies of music featured in the station's programming.



Because of a holiday deadline in the U.S., this issue's Hits of the World contains the previous issue's listings for Japan, Germany, France Australia Canada and the Music & Media Eurochart.



HITS OF THE WORLD.

| | PAN | a | Dempa Publications Inc.) 11/17/97 | GE | RM/ | (Media Control) 11/18/97 | U. | K. 10 | ad Tado 11/24/97 | FR | ANC | E (SNEP/IFOP/Tile-Live) 11/15/97 |
|--|--|-------|--|--|---|---|--|--|--|--|--|--|
| 1185 | LAST | τ. | SINGLES | THE | LAST | SINGLES | THE | LAST | SINGLES | THES | LAST | SINCI ES |
| 1 | NEW | ۲ I : | SURGLES
AUSARERU YORI AISHITAI KINKI KIDS JHONNYS
DYTDYSIMASE NA KETSUMATSU EICHI SONY | 1 2 3 | 1 3 2 | BARBIE GIRL AQUA UNIVERSIL
CHERISH PAPPA BEAR UNIVERSIL
CANDLE IN THE WING 1997 ELTON JOHN MOR- | 1 2 3 | 5
1
20 | PERFECT DAY VARIOUS DIREGALS
BARBIE GIRL AQUA UNVERSAL
WIND BENEATH MY WINGS STEVEN HOUGHTON | 1 2 | 1 2 | SAVOIR AIMER FLORENT PAGNY MORCUMPOURS
BARRIE GIBL AQUA UNIVERSE |
| 3 | 1
3 | 13 | WHITE LOVE SPEED TOYS FACTORY
WHITE BREATH T.M. REVOLUTION ANTINOS RECORDS | | | CLEW
RESCUE ME BELL BOOK & CANOLE JUSTA | | | RCA | 3 | 3 | TE GARDER PRES OF MDI ALLIAGE & BOYZONE
MERCURY POLYSAM |
| 4 | 3 | | | 4 5 | 6 | RESCUE ME BELL BOOK & CANOLE ANOLA
SUNCHYME DARD G WEA
DU FEHLST MIR CAPPUCCING MERCURY | 4 | 32 | NEVER EVER ALL SAINTS LENDON
TORN NATALLE IMBRUGLIA sca | 4 | 10 | TELL HIM CELINE DION & BARBRA STREISAND |
| 87 | 2
NEW | 1.6 | GENERATION GAP V6 AVEX THAT
BAD GIRLS NANSE AIKAWA CUTTING EDGE | 67 | 57 | AS LONG AS YOU LOVE ME BACKSTREET BOYS | 8 | 4 | TELL HIM BARBRA STREISAND & CELINE DIDN | 5 | 4 | TE EXTRANO, TE OLVIDO, TE AMO RICKY MART |
| ŝ | 8 | 11.1 | SHAPPS OF LOVE EVERY LITTLE THING VICTOR | 8 | 8 | INTERCOM TAKE
PRINCE IGOR RAPSODY FEATURING WARREN G | 7 8 | NEW
14 | LET'S GO ROUND AGAIN LOUISE 15T AND NEED | 6 | 5 | TRISTANSONY
SPICE UP YOUR LIFE SPICE GIRLS WIGH |
| 9
10
11 | 6 | | LOVE IS | 9 | 18 | NERCURY
DOWN LOW JOHNNY & 71X RECORDINGS | 9 | 11
NEW | YOU SEXY THING HOT CHOCOLATE EM | 7 | 7 | HASTA SIEMPRE NATHALIE CARDONE COUMMAN |
| 11 | NEW
7 | ۲ | HEROINE BUCK-TICK MERCINY MUSIC
BLUE HEAVEN SOUTHERN ALL STARS within | 10 | ii | MENE KLEME SCHWESTER SPEKTACOOLAER | 10 | NEW | AIN'T THAT JUST THE WAY LUTRICIA MONEAL | 9 | 9 | I WANNA BE THE ONLY ONE ETERNAL IM |
| | 9
13 | | | 11 | 9 | AND A JUST THE WAY LUTRICIA MONEAL | 12 | 15 | 5.6.7.8 STEPS JVE
CHOOSE LIFE PF PROJECT FEAT, EWAN MCDRE- | 10 | 8 | SOMETHING ABOUT THE WAY YOU LOOK
TONIGHT/CANDLE IN THE WIND FITON JOHN |
| 14
15 | NEW | ¥ 3 | KANASHIMI JHONNY UA VIETOR
SUNNY DAY HOLIDAY YUMI MATSUTOYA | 12 | 10 | MEN IN BLACK WILL SMITH COLUMNA | | 7 | GOD souths | | 11 | NOUBLIEZ JAMAIS JOE COCKER DI |
| 18
17 | 10 | d (| TOSHINARM SHININ' LOVE MAX WAX TRA | 13
14
15 | 14 | WESTBAM MARD TIMES INCA
STAY SASH! XITEPOLYDOM | 14 | 8 | SOMETHING ABOUT THE WAY YOU LOOK
TONIGHT, CANDLE IN THE WIND '97 ELTON JOHN | 12 | 14 | JE T'AIME LARA FASIAN POUDDE |
| 18 | 15 | | MONTAGE NORYUKI MAKIHARA 50M
HUI (JARC-EN-CIEL H-CONSONY
HEAT KYOSUKE HIMURO POLYDOR | | NEW | EVERYTHING'S GOHNA BE ALRIGHT SWEETBOR | 15 | NEW | FREEDOM ROBERT MILES DECONSTRUCTION | 13 | 12
13 | TOUT LARA FABIAN PEUTON
MA MELISSA LES MINIKEUMS MERCUMPOUTONM |
| 19
20 | 18
NEW | | HEAT KYOSUKE HIMURO POURDOR
PRIVATE EYES MY LITTLE LOVER TOYS FACTORY | 16
17 | 12 | HE'S COMIN' NANA MOTOR
SPICE UP YOUR LIFE SPICE GIRLS VIIGN
TUBTHUMPING CHUMBUWAMBA MM | 18 | 13 | | 15 | 15
NEW | PICURE OF YOU, MR. BEAN BOYZONE POLYCRUM |
| | | 14 | ALBUMS | 18 | 15 | TUBTHUMPING CHUMBAWAMBA CMI
BASIS WENN ICH NUR NOCH EINEN TAG ZU | 17 18 19 | NEW | FIRM BIZ FIRM COLUMNS MERCURY
FIRM BIZ FIRM COLUMNS
CRUSH ON YOU AARON CARTER WITHAPP | 17 | 18 | GOT 'TIL IT'S GONE JANET JACKSON POUNDAM
MEN IN BLACK WILL SMITH COUMMA |
| 1 | NEW | : I : | DREAMS COME TRUE SING OR DIE TODATAN | | NEW | LEBEN HAETTE POVISION
RUMOURS AWESOME ANCADE | 19 20 | NEW
18 | STAY SASH MUCTEON | 18
19 | NEW | POUR ETRE LIBRE 2 BE 3 1M
LES TEMPS CHANGENT M C SOLAAR POURDON |
| 3 | 9 | 11 | HITONI OEJA-VU AVIZ TRAZ
BYYA PAINT THE SKY WITH STARS WA JAWA
WANOS WANOS BEST-HISTORICAL BEST ALBUM | 20 | NEW | ALIBUMS | | | ALBUMS | 20 | NEW | MEET HER AT THE LOVE PARADE DA HOOL SO |
| | 1 | | | 12 | 23 | FROS RAMAZZOTTI FROS ANYA | 1 | 10 | VARIOUS NOW THAT'S WHAT I CALL MUSIC 38 | | , | ALBUMS
FLORENT PAGNY SAVOR AIMER MERCHANPOLYS |
| 587 | 2
NEW | | GLAY REVIEW-BEST OF OLAY PLATINUM
CELINE DION LET'S TALK ABOUT LOVE EPICIONY | | 1.1 | THE ROLLING STONES BRIDGES TO BABYLON V | * 2 | 16 | CALINE DION LET'S TALK ABOUT LOVE 1710 | 1 2 | 2 | SPICE GIRLS SPICEWORLD VIDEN |
| 7 | 4 | | DREAMS COME TRUE BEST OF DREAMS COME
TRUE Encrower | 3 | 1 5 | THE KELLY FAMILY GROWIN' UP NELLYDOM ERIC LEVI ERA NERCURY | 4 | 1 | THE VERVE URBAN HYMNS HUMHEN
ENVA PAINT THE SKY WITH STARS WEA | 3 | 3
NEW | MICHEL SARDOU SALUT TREMASONY
PASSI LES TENTATIONS V2 |
| 8 | 5 | 112 | TAKURO YOSHIDA ANO LOVE ALL STARS MINNA | 1 | 6 | ENTA PAINT THE SKY WITH STARS WAN | 4
5
6
7 | 23 | | 5 | NEW | CELINE DION LET'S TALK ABOUT LOVE COLUMN |
| 9 | 3 | 14 | GAISLIKE FOR LIFE
HIDEAKE TOKUNAGA BALLADE OF BALLADE | 878 | n | ENDA FUNCTION STATEMENT
ENDA FUNCTION STATEMENT
SPICE GRUES SPICEWORLD WREN
JDE COCKER ACROSS FROM MIDNIGHT EM
BADESALZ WIE MUTER UND TOCHTER COLUMN | 7 | 6
13 | JOHN LENNON LENNON LEGEND PARLOWORE
LIGHTNING SEEDS LIKE YOU DO BEST OF END | 87 | 4 | EROS RAMAZZOTTI EROS ING
JEAN-JACQUES GOLDMAN EN PASSANT IONY |
| 10 | NEW | , L 1 | BANDAL MUSIC
LED ZEPPELIN BBC LIVE CASTWEST JAMAN | 9 | 8 | WOLFGANG PETRY NIE GENUS IN MARANIA
BACKSTREET BOYS BACKSTREET'S BACK | 8 9 | | QUEEN QUEEN ROCKS INVLORICAE
BARGRA STREISAND HIGHER GROUND COUNSIN | 8 | 7 | ERA AMENO POUNDAM |
| n | NEW | v i | LACRYMA CHRISTI SCULPTURE OF TIME POIN | | 10 | RACKSTREET BOYS BACKSTREET'S BACK
EVEROUSH TRADE
RAMMSTEIN SEHNSUCHT HOTOR | 10 | 8 | ETERNAL GREATEST HITS 1ST AICHOCKIN
VARIOUS GREATEST HITS OF 1997 1015104 | 10 | 6 | ANDREA BOCELLI VIAGGIO ITALIANO, POVONAM |
| 12 | NEW | w i | METALLICA RE-LOAD SOM
SPICE GIRLS SPICEWORLD TOSHIGA CH | 11 | 9
NEW | RAMMSTEIN SEHNSUCHT wordn
SIMON & GARFUNKEL THE DEFINITIVE SONY | 12
13
14 | 19 | TEXAS WHITE ON BLONDE MINCURY | 11 | 9 | ANDRE RIEU VALSES POLYSAMA
VARIOUS EMILIE JOLIE UN CONTE MUSICAL PO |
| 13
14 | 6 | 12 | THEE MICHELLE GUN ELEPHANT CHICKEN ZOM- | 13 | 12 | SIMON & GARFUNGEL THE DEFINITIVE SONY
QUEEN QUEEN ROCKS IN
JANET JACKSON THE VELVET ROPE VINUE
VARIOUS ARTISTS THE RAPSOY-OVERTURE | | 4 | VARIDUS MINISTRY OF SOUND-THE ANNUAL II
MINISTRY OF SOUND | 13 | 10 | LARA FABIAN PURE PODDON |
| 15 | NEW | .!! | BIES COLUMBIA
YUTAKA OZAKI MISSING BOY SOM | 14
15 | 13
16 | VARIOUS ARTISTS THE RAPSDOY-OVERTURE | 15
18
17 | 12
NEW | HOT CHOCOLATE THEIR GREATEST HITS THE
LED ZEPPELIN BBC SESSIONS ATLANTICEASTHEST | 14 | NEW | MYLENE FARMER LIVE À BERCY POUDON |
| 18 | NEW | wi i | OZZY OSBOURNE GREATEST HITS-OZZMAN | 18 | 14 | LOREENA MCKENNITT THE BOOK OF SECRETS | 17 | 15 | VARIOUS THE BEST 605 ALBUM IN THE WORLD | 15 | 17 | BOYZONE DIFFERENT BEAT POLYCRAM
VARIOUS SOL EN SI WEA |
| 17 | 14 | 10 | COMETH SONT
BOYZ II MEN EVOLUTION POLYDOR | 17 | 17 | WOLFGANG PETRY ALLES MICA | 18 | 17 | EVER VIRIANEM
SASH IT'S MY LIFE MULTIPLY | 17 | ů. | JOE COCKER ACROSS FROM MIDNIGHT /M |
| 18
19 | NEW
11 | " | CHARA JUNIOR SWEET CPOSONY | 18 | 18
NEW | THE VERVE URBAN HYMNS WIGH
THE TAC TOP IN APPE DIE 2TE INTA | 20 | 24
NEW | M-PEOPLE FRESCO WPEOPLEME
STING AND THE POLICE THE BEST OF STING & | 18 | 15
NEW | I AM L'ECOLE OU MICRO O'ARGENT WIGH
PASCAL OBISPO SUPERFLU 10NY |
| 20 | NEW | w i i | MR. 80G LIVE AT BUDOKAN SASTWEET MANY | 19 20 | NEW | ANDRE RIEU MEIN WEIHNACHTSTRAUM POUSA | w | 1 | THE POLICE AM | 20 | NEW | FFF FFF VIVANTS SONT |
| CA | NA | DA | (SoundScan) 11/29/97 | NE | THE | RLANDS (Sectting Mega Top 100) 11/29/90 | AL | ISTR | ALIA (ARIA) 11/23/97 | IT/ | LY | (Musica e Oischi/FiMI) 11/24/97 |
| | LAST | | SINGLES | THES | LAST | SINGLES | THE | 1.467 | | THES | LAST | |
| 1 | 1 | 1. | CANDLE IN THE WIND 1997/SOMETHING ABOUT | 1 | 1 | ALANE WES ON | 1 | 1 | BARBIE GIRL AQUA MCA
TUBTHUMPING CHUMBAWAMBA (MI | 1 | 1 | BARDIE GIRL ACUA UNIVERSE |
| | 1 | | THE WAY YOU LOOK TONIGHT ELTON JOHN MON- | 23 | 23 | NOBODY'S WIFE ANOUK DWD MUSIC
IK HEB JE LIEF EN WACHT OP PAUL OF LEEUW | 23 | 2 | SOMETHING ABOUT THE WAY YOU LOOK
TOHIGHT/CANDLE IN THE WIND 1997 ELTON | 2 | 6 | SREATHE MIDGE URE AMSTATING PICORDI
FREEDOM ROBERT MILES / T COLORALEVEL DHE |
| 2 | 2 | 11 | MO MONEY MO PROBLEMS THE NOTORIOUS
8.I.G. (FEAT PUFF DADDY & MASE) ANISTA | 4 | | TELL HIM BARBRA STREISAND & CELINE GION | | | TOHIGHT/CANDLE IN THE WIND 1997 ELTON
JOHN MERCURINGCIGHM
EVERYBODY BACKSTREET BOYS LINERTYSONY | 3
4
5 | 2 | COME INTO MY LIFE GALA DO IT YOURSELFIELT
SPICE UP YOUR LIFE SPICE GIRLS WHEN |
| 3 | 3 | | | 5 | 1. | BARBIE GIRL AQUA UNVERSAL | 4 5 | 4 | | 8 | 7 | |
| \$ | NEW | " ; | THE MEMORY REMAINS METALUCA DEVINATES | 878 | 17 | DOCTOR JONES ACUA UNVERSAL
YOU MAKE ME WANNA USHER BMG | | NEW | ROD STEWART PESTING
THE NEWORY REMAINS MITALLICA PERTAIN | , | 5 | ROD STEWART NEDASELF
CANDLE IN THE WHO 1997 ELTON JOHN MER |
| 8 | 6 | | | | 6 | | 878 | 1.1 | HOW DO I LIVE TRISHA YEARWOOD MCA | | | NEN IN BLACK WILL SMITH COLUMBA |
| 7 | 5 | | PLL BE MISSING YOU PUFF DADDY & FAITH
EVANS (FEATURING 112) ARISTS
BODMERAT U2 (1) ARISTS | 6 | | | | 14 | HOW DOT LIVE TRISPA TEARWOOD ACA | ١. | | |
| | | | LOVE GETS ME EVERY TIME SHANIA TWAIN MEN- | 8 | 5 | SOMETHING ABOUT THE WAY YOU LOOK | | 5 | | 8
9 | 8 | STAY WITH ME CHASE MOMMENTOALD |
| | NEW | | POPHEART UZ ISLAND
LOVE GETS ME EVERY TIME SHANIA TWAIN MON-
CLIFF
FEEL SO GOOD MASE Ameta | 9 | 5 | SOMERVICEN TRACE
SOMETHING ABOUT THE WAY YOU LOOK
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2019 MURUMY | 9 | 12 | EVERY TIME YOU CRY JOHN FARNHAM & HUMAN
NATURE CONVENIES | 8
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14 | STAY WITH ME CHASE MOMENTUNAD
STAY SASHI DAVED.
IT'S LIKE THAT RUN-O.M.C. VS. JASON NEVINS |
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10 | NEW
12 | ~ | POPHEART U2 ISLAND
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CAR
PEEL SO GOOD MASE ANISTA
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PLEASE U2 ISLAND | 9 | 5 | SPICE UP YOUR LIFE SPICE GIRLS VINSIN
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10 | 12 6 17 | EVERY TIME YOU CRY JOHN FARNHAM & HUMAN
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I WILL COME TO YOU HANSON INTEGEN
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NATURE CONVENTION FROM
COCO JAMBO MR PRESIDENT RATIVETIVANE
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SPICE UP YOU UPE SPICE CENES WOON
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TELCHINE CONVENTIONE | 9 | 9 | STAY WITH ME CHASE MOMENTONED
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TT'S LIKE THAT RUN-O.M.C. VS. JASON NEVINS
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TELL HIM CLINE (OWN & GUARRA STREDSAND |
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WINEWES INFORMACE CAMP ALL STARS FEAT, PRAS
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MARTINE INFORME ANN 98 DEGREES MOTORIN | 9
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13 | SPICE UP YOUR LIFE SPICE GIRLS WASH
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13 | EVERT TIME YOU CITY JOHN FARNHAMA & HUMAN
NATURE CONNIDENSING
COCO JAMBO MR PRESIDENT CARRESTWARD
I VILL COME YOU I MASSAN
FUEL MACREDO 20 DARMESTWARD
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DIVISION LIFE SPICE CITY SUBJECT SHORE
MO MONEY MO PRODUCTION NOTOPIOL BLG.
(FEAT PIET DIVISION & LASSING) | 9
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13 | STAY WITH HE CHUSE INSMITTAND
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THETHUR PING CHUNENWAMEA CHI
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TUETHUR VIGUNE ON & INARRA STRUSANO
COLUMA
ILL BE MISSING YOU PIFE DADD'A FMTH |
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DORE GETS BE USKIT TIME SAMARA TWAN MIG-
CUT
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MARRIE GERL ACUM VIENDRA
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11 | AUTOR MURICIPAL SPICE GIRLS VIGAN
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NEEM EEN ANDER IN DE MALINGI OME HENK
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14 | A Series to Private Infe BPICE GRESS Head
PAINCE ISON THE PAIPSOOF FLATURING WARRING
A BASSEL MURCHIN
HEDN EEN ANDER IN DE MALINGT OME HENK
HORDOY KETH SWILLT WARRING TO ME HENK
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15 | EVERT THE YOU CHY JOHN RAINWAM A HUBAN
WITHE COMMONSTREE
(CHARTSHARE)
WILLOWE TO YOU HUBBON INSIGHT
WILLOWE TO YOU HUBBON INSIGHT
FULL MICE RESCO DISTRICTIONS
FOR UP YOUR UFS SPECIAL DISTRICT
MO MONEY NO PROBLEMS INTORNOLS B.J.G.
ISA'A UTTLE PARTIE DUAN WAS
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11 | STAY WITH ME CHAST, WOMENTOALD
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IT'S LINE THAT RUNCIAL CY, J. JASON NEVINS
TUTTUTHUNPING COLUMBALANDARA DIE
TELL HIM, CLUBE CONS A BANGRA STRESSAND
COLUMBAL
RUNCIES STRESSAND, SAN STRESSAND
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16 | SPEC UP YOUR LUFE SPEC GIRLS Water
PRINCE ION THE APSCOP FEATURING WATER
G & SISEL WATER
HEAT EEM ADDRER NO E MANDEL OWNER
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MEET HEAT THE LOVE PRANDE DAHOL ON
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RECEVENT MARCONFERING COMMENTANCE
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NUMBER DL DE ARKST OWN
MEET HIGE AT THE LOVE PRANADE DA HOOL, ON
INTEL COULT DOUG HARCON MARCON
VXII. SO ON SCHITTEREMON WARREN
VXII. SON SCHITTEREMON WARREN | 9
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18 | STAY WITH ME CAGE UNREFFICIENT
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NEW | SPICE UP YOU LUE EPIC DUST. WHAT
PRINCE JOIN THE APSCOVE FAULTINEN WARDE
G & USER I WARDEN TO EMALINEI OME HENK
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WILL DUST. DUST. ANTONIO
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11 | STAY WITH ALC OLDE LIVENETINGS
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THE SLOT AND FRAME VIEWEL
UNETRIALITIES AND ALC VIE. JASON NEWLET
TELLINE CLICIE (DOIN & MARRIES STITUSKY)
TELLINE CLICIE (DOIN & MARRIES STITUSKY)
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EDITED BY DAVID SINCLAIR

SQUIM ATRACL: In the gaves of convahip pop, in which he turrower of acts is sometimes it resulttion of the effects of the station is a regime to the state even years in the indutry, the group Twins have strengthmed their polition as one of the country's formed extentry, and with the release of their their station is a relieved that their "Galas Baceed Cala. A produced by the group, which comprises two pairs of interior layers of the state of the stage and Percer and Laies Bitthathan "Higher And Higher" Galas Baceed Cala. A state of the state state of the state of t

AUSTRIA: Reinhard Stranzinger, formerly the guitarist with Hubert von Goisern & the



Alphakatzen and owe koven alengy as Stranzinger, har reiseaet his detau, mosty self-written endo allown. "On Gdn Nix." (Al De Nedaring, on BMG Araha. The first aingle, "Da Toff Siosi Hoin" (The Devel Should Graft Ern), takse a critical look at a contemporary notexity in which money and power are valued above all close. The second single is a cover light as front man of his first pices back. Stranzinger relaxed with a powerful, grower hardle architecture with a bytesic of Recht Roll train aludest, he cover handling territory with the lysics of Recht Roll

Star" (not the Oasie song) and "Working Class Herv" (not the John Lennon song), while on "Work he takes attan against right-wire graduation and the incitement of harder doward foreigners. Currently opening for veteran biaseman John Mayail on his 24-city tour of Austria, Germany, and Switserland, Stramariger and his band-Clemens Marx (quitar). Christian Schneitner (keybards), Walter Cikan (tass), and Bernd Kiener (drums)—are scheduled to heading their one in 1988.

TURENCE: For more than a decade, Truction artistic have been tooking for a door to international martistic, but visit little success. Now, an alterative route has appending up with the growth of world/ new age music, and one of the first to take advantage of this composeriarrangentimetrometaltic tools of "Turbit characterized composition for advantage of this composeriarrangent tools of "Turbit characterized composition for advantage of the composeriarrangent market and the succession of the succession of the succession of the succession of the next music route tools and only the outer too the succession of the succession of the authentic of the succession of the succession of the succession of the succession of the authentic of the succession of the succession of the succession of the succession of the authentic of the succession of the succession of the succession of the succession of the authentic of the succession of the succession of the succession of the succession of the authentic of the succession of the succession of the succession of the succession of the mathematic of the succession of the succession. The succession of the succession of the succession of the succession of the succession. The new of the massion of the succession of the succession of the succession of the succession of the succession. The succession of the succession of the succession of the succession of the succession. The new of manufacias, "Other ages. "This altern in Theories in Output to the succession of the succession." More succession of the succ

U.K.: The sound of Britain's burgeoning Asian underground finally joined the mainstream in November with a major performance at the Royal Festival Hall, one of London's most prestigious

concert vmms. The funsion of Eastern influences and contemporary Western drace beta jourseerd by second generation (LL A, Alama et has long been tipped as the next hig thing in this country (Billbardt, March 20), and this ware highest-profile course yeff or such articles as the Asian Dub Foundation and Nilin Sawhney, generating much national press protection of the state of the state of the state of the state protection of the state of the state of the state of the state protection of the state of the state of the state of the state play in advance of an album date in Pelvraary. Adding to an atmosphere play in advance of an album date in Pelvraary. Adding to an atmosphere play in advance of an album date in Pelvraary. Adding to an atmosphere of the state of the event generating and the state of the



innovative U.K.-Asian label Outcaste mixed breakbeats from the compilation "Untouchable Outcaste Beats" in the bar area outside the main hall. "The U.K.-Asian scene is officially no longer underground but a sound whose time has come," declared David Jones of the promoter Serious after the show.

NIGEL WILLIAMSON

OBMARK With its 1998 allow, "No Fuel Left For The Flipting," D.A.D. became the first Databia hard resk hards in process through internationally. No the group is hock, with its provide the second second second second second second second second second transmission of the second second second second second second second work and increase of new instrumentation underscore the familiar upperson and with of the second secon

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International

Canada

Sweden's Magoria Gets Worldwide Exposure On CNN

AS GLOBAL events have unfolded CNN exposure, says Edler, who on CNN International in recent weeks-the currency crisis in Asia. the U.S.-China summit in Washington, D.C., the monetary union debate in Europe-faxes of congratulations and interest have rolled into the Stockholm offices of

independent Swedish music executive Hans Edler. The reason? Since

mid-October, Edler's UFO Records has been using CNN International for an unusual and highly targeted pre-release advertising campaign for singer/ songwriter Magoria, whose debut solo al-bum. "The Divine Child," is being li-censed worldwide by the Swedish indie.

The yearlong cam-paign of 2,000 30-sec-

ond spots for a music project is a first for CNN International, says a spokeswoman for the cable news operation in London. CNN International reaches some 100 million households outside the U.S., including 78 million households in Europe, with the balance in Asia, Africa, the Middle East, and Latin America.

"The idea came up because I'm a big fan of CNN," says Edler. "You're reaching people everywhere. I'm reaching radio people, business peo-ple, banking people, and people who shape opinions in the world-and some music huvers as well

Magoria initially made her name across Europe in 1994 with a number of house-music singles. On "The Divine Child," she has turned to a more adult-contemporary "universal pop" style that was more suitable for exposure via CNN ads, says Edler, who previously had international success with more dance-driven LIEO acts like Freebie

Edler's years in the Swedish music business have taught him the value of television exposure. In this case, reaching potential worldwide partners was key, Also, in CNN's news environment, the ads for Magoria stand out far more than they would on music television outlets like MTV, says Edler.

"You know that CNN doesn't reach everyone," he says. "But you have to start a buzz. And the campaign has to run for one year to start that buzz."

"The Divine Child" will first reach lers in Scandinavia in January on UFO Records, with distribution via CDS/Arcade Music. Beyond those markets, says Edler, the first coun try that will release the album is Russia, where Edler has teamed up with the Moscow-based Soyus label, which he says previously worked with Freebie "and did a brilliant job.

Expressions of interest in Magn ria have already come into UFO from labels in Asia as a result of the expects to strike a deal in that region next year. Although CNN International's programming and the Magoria spots are not seen in the U.S., they do reach American executives traveling abroad. Edler hopes to tar-

ria next spring.

all his marketing efforts on CNN, however, He also has turned to the Internet, where information on Magoria is available at www.magoria.com. Se-lections from the album will be available at the MediaCity online music sales site (www. mcy.com) beginning in December

OE GRUSHECKY's

by Thom Duffy

get the U.S. for Mago-

Edler is not placing

HOME &

ABROAD

E)

new album, "Coming

Home." is the latest collection of finely etched, unflinching roots-rock from one of America's most underestimated songwriters. And like his 1995 album "American Babylon " this disc has been launched first abroad. Grushecky has been signed for

Europe by the French label Musidisc, known for its work with American rockers ranging from Elliott Murphy to the Plimsouls. Grushecky's manager, Bob Benmin, credits U.K. promotion man Dylan White at Anglo Plugging with suggesting that they call Musidisc A&R exec Philip Tennant when Grusbecky was looking to license the new album. Musidisc, in fact, had been interested in signing the Pittsburgh rocker back when "American Babylon" was picked up in '95 by Pinnacle Licensed Reper toire in the U.K.

On Nov. 17, "Coming Home" by Joe Grushecky & the Houserockers was released in the U.K. by Musidisc subsidiary Big Star, supported by the title-track single, which was produced by Tennant. The album is set for February release in the U.S. on Viceroy Records through Lightyear Entertainment.

you can judge a man's talent by the friends be keeps, it is worth not ing that "Coming Home" features ur songs co-written by Bruce Springsteen, who previously collab orated with Grusbecky on "American Babylon" (and joined the Houserockers on promotional shows for that album). Once again, Grushecky has recorded an album of marvelos bittersweet beauty, where rock'n'roli redeems hard lives and dreams lost. He is, to borrow a song title from this album, truly a "Soul Survivor."

Home & Abroad is a biweekly col umn spotlighting the activity of the international music business and artists outside their home markets Information may be sent to Thom Duffy Billboard, 28 Ridgmount St., on, WC1E 7AH, or faxed to 44-171.999.9916

Ennis Sisters' 'Rose' Blooms Quickly Newfoundland Trio Is A Local Favorite

BY LARRY LEBLANC

TORONTO-Many music industry figures in Eastern Canada are incr about the swift success of the Ennis Sisters, a folk-styled vocal trio from St. John's, Newfoundland, who independently released their debut album. "Red Is The Rose " June 25.

Living in the most economically depressed and isolated province of Canada, Maureen, (20), Karen (18), and Teresa (16) had less than a handful of professional performances between them before recording the album. Recorded and mixed at First City Productions in St. John's with \$20,000 Canadian provided by their parents, "Red Is The Rose" has sold approximately 6,000 copies, according to Maureen. The sales have been primarily in St. John's, a hotbed of traditional grassroots musical activity, and brought a significant amount of local media attention

"We can't keep up with the demand, which has so far been only at the local level," says Robert Buck, VP of operations for Tidemark Music and Distribution in St. John's, which distributes the album in Canada. "The real treat [of their success] is they are so young.

Adds Maureen, "People kept telling us to put out a CD, but we thought it'd be taking a big risk. However, we made back our money in five weeks."

The girls' father, John, says that he and his wife, Ceilie, were quite apprehensive at first about whether they would recoup their investment. "When we ordered 1,000 CDs and 500 tanes, we thought that, perhaps, we'd be keeping them in the basement for a while, save "We know there was local support [for the trio], but we didn't know how much. Radio stations in Newfoundland took to it right away. It hasn't been unusual to hear 'No Change In Me eight and 10 times a day on [such St. hn's-based radio stat 18 as] KIXX Country [CKIX], VOCM, VOWR, and Or FM (CHOZ)

"When we put 'No Change In Me' on the air, we immediately got an amazing response to it," reports Ken Ash, PD/GM of CKIX. "[The trio] is raw right now, but they have a long way they could go. Their biggest asset is their potential

Also impressed is top Canadian Celtic-based singer John McDermott. who has asked the trio to tour with him. McDermott's endorsement is significant. Prior to becoming nationally known, such Eastern Canadian Celtic based acts as Ashley MacIsaac, Natalie MacMaster, and Evans & Doberty toured with him. "What appeals to me about them is their harmonies and [musical] sensitivity," says McDermott about the sisters. "The blend of their voices is just fabulous.

"The Ennis Sisters have been selling extremely well here." says Tony Ploughman, assistant manager/buyer at Fred's, a music retailer in St. John's. They are somewhat akin to the Rankin Family in style, more pop traditional than roots traditional. They had several fortuitous gigs, like opening for the Punters and Jimmy Wiffen at a release party [for the three acts]. That was a onus night of exposure."

Prior to the group's appearing at the June album launch in St. John's (organized by Peter McKenzie, president of Entertainment Unlimited and manag-



THE ENNIS SISTERS

er of the Punters and Wiffen) few ner ple in the city's tightly knit musical community knew of the trio. "People came out afterwards talking about the Ennis Sisters," recalls Ash.

Since the album's release, the Ennis Sisters have bad a packed touring schedule. Performing as part of Newfoundland's yearlong Cabot Celebrations, the trio appeared in front of 10,000 at the departure of a replica of Italian explorer John Cabot's ship the Matthew; sang Oct. 30 with the Newfoundland Symphony Orchestra; and performed Nov. 9 at the Music Industry Asan.'s Newfoundland & Labrador Awards in St. John's, at which "Red Is The Rose" was named folk album of the year.

With two years completed at Memo-rial University in St. John's, majoring in folklore and linguistics, Maureen h taken this year off to concentrate on the trio. Both Karen, in ber first year at Memorial University, and Teresa, in grade 11 at Holy Heart of Mary High School in St. John's, are now finding it strenuous juggling schoolwork with the group's increasing commitments

"We don't have a social life any-more," says Teresa, "Music and school, that's it."

The album was helmed by executive producer Gary O'Driscoll and Maureen's guitar teacher, Anne Devine Pitcher.

"Anne didn't have that much [producing] experience, so we were all in there learning together," says Maureen. "I never left the studio. We would pull all-nighters and work 13-hour days

assically trained in piano, guitar, Ch and violin, Maureen is, unquesti the act's centerpiece. On the album, she sings lead, plays rhythm guitar, and wrote five of the album's 12 songs. She was instrumental in formulating all of the selections' exquisite arrangements

Maureen admits to being the band's driving force but emphasizes that it is a group effort. "Karen and Teresa both have it in them to have a music care but it's all I've wanted since I was 5 she says. "In grade four, when asked what I wanted to be, I said, 'A singer.' '

According to Maureen, the girls' oice teacher, Kellie Walsh, suggested the three perform together at local Kiwanis Music Festivals. Maureen and Teresa had been performing as a duet in the competitions when Walsh sug-gested that Karen, then 11, join them.

Says Karen, "I used to sing with Mau-reen and Teresa but not in front of peo ple. I was scared to sing [publicly]

Performing at a Kiwanis Music Festival, the act was spotted by an orga-nizer for the Welcome Wagon for Pregnant Women, who asked them to appear at several fund-raising events. This developed into regular performances for local charities and benefits until last year, when the sisters began earnestly thinking of a professional career. The notion of recording an album

came after Maureen met fiddler Patrick Moran last year at a party and be backed her performing her composition "The Traveller." Recalls Maureen, "He played some tune behind my song, making it up as be went along. I thought, 'Oh my God, that can't be my song."

Recorded from January to March, the album features backup by Moran (fiddle), Pitcher (bass and guitar), O'Driscoll (guitar), Carl Peters (guitar), Sonny Hogan (drums), and Brian Way no). Maureen plays rhythm guitar, (pia and Karen performs on tin whistle.

Says Maureen, "Every song we re corded, we would then listen to it for days and say to each other, 'Can you believe this is us?' We [recorded] song by song. I don't remember saying, 'I want this or that song on the album.' It fell into place. The musicians caught every song on the album beautifully. They fully transformed my songs.

It was Sean Sullivan, an Irish singer who bad been jamming with them weekly at their home, who first played for the sisters such songs as Charlie McGettigan's "If Anything Happened To You" and Eric Bogle's "Somewhere In America," which are on the album. The set also features J.R. Shannon's "An Irish Lullabye"; Maureen's original witions; and such traditional as "The Leaving Of Liverpool" and the album's title track.

Sullivan insisted that Maureen include her own songs on the album. "I was really nervous about putting them on," she says. "I never had enough confidence in them, but Sean said they sounded really good.

Interestingly, two of the album's finest moments are chilling renditions of songs that have been recorded by better-known acts. "No Change In Me," written by Murray McLauchlan and Ron Hynes, had been cut by McLauchlan last year and by McDermott earlies this year; O'Driscoll's remarkable "Out From St. Leonard's," chronicling the pilgrimages of Newfoundlands ers to Canada's mainland in the 1960s, is connected to the Irish Descendants. mba recorded it on their 1993 debut WEA album. "Out To The Sea.

"I worked hard [on the arrangement] of Out From St. Leonard's '" says Man reen. "I thought the lines of [the Irish Descendants' version] were too quick. so I slowed (the song) down so you could hear the story. It's [about] a [Newfoundland) ghost town. I figured I could paint that with our three voices. We were told John had just put 'No Change In Me' out, but I loved my arrangement. so much I wanted it on the album. [With the arrangement.] I tried to capture that lonely feeling of people [leaving Newfoundland] to get work, but that there's still hope here



AT MUCHMUSIC video network, John Jones becomes senior music pro-grammer. Craig Halket is now associate music programmer, and David Kines, director of music operations, becomes the network's program manager.



Better Games Bring Bigger Profits Improved Technology, Lower Prices Boost Biz

BY DOUG REECE

LOS ANGELES—With the close of 1997, it's clear that electronic gaming remains one of the hottest and quickest-growing segments of the entertainment industry.

As projected by the Interactive Digital Software Assn. (ISDA), 1997's year-end gaming revenue will reach \$5.3 billion. That's \$1.6 billion more than the gross in 1996.

ISDA president Doug Lowenstein says this figure is partly due to a bottom-line improvement in technology and in game concepts that should carry over into the new year.

The new hardware is permitting more creativity in these products, and were seeing a consumer interest develop because the quality of the entertainment experiences keeps getting better and better. The says. "In terms of the overall market, we see no reason better, be the first quarter of 1998 to continue on an upward trend."

Critical factors Lowenstein cites for the industry's optimistic view are a growth in international markets, as well as healthy sales of



game-console systems here. With Sony, Sega, and Nintendo all dropping the prices of their premier consoles (PlayStation, Saturn, and N64, respectively) to \$150 this year, the installed base bas grown steadily

As a result, game developers are finding an ever-increasing audience for their wares. Anticipated first-part titles

LOWENSTEIN for PlayStation include "NBA Shootout '98"

and "Cardinal Syn."

Activision's "Apocalypse" and 3D "Pitfall" games for the system will also bow, along with Electronic Art's "March Madness 1998" (PlayStation, Windows 95). The latter will festure eight women's basketball teams, as well as 108 men's teams.

STRATEGIC PLANNING

Strategically placed to how at the opening of the baseball season, Nintendo's "Major League Baseball Featuring Ken Griffey Jr." is on deck for a March 30 arrival. Other major Nintendo titles include "Banjo-Kazooie," developed by Rare, makers of "Donkey Kong Country" and "Killer Instinct."

There has been some controversy, however, surrounding Sega, the third-largest hardware maker in the home-console industry.

Developers like Core have already snounced they will no longer create games for the flagging Saturn platform. Amidst this news, speculation has arisen that the company may withdraw completely from hardware manufacturing and concentrate on developing titles for existing console avatema.

Sega VP of communications Lee

McEnany scoffs at the suggestion that the company will retreat from the hardware wars.

"We have no intention of going away at all, and any rumors that we are could work to onr advantage" says McEnany. "They forget you're out there."

In fact, McEnany says, the company will release fewer—but higher-quality—games for its Saturn in '98. Two of its biggest firstquarter titles are "Panzer Dragoon Saga" and "Burning Rangers." Both titles feature 3D characters and environments.

(Continued on next page)

Web To Push Marketing Of Vids For The Holidays

BY STEVE TRAIMAN

NEW YORK—This boliday season marks the first time online marketing, via the World Wide Wey, will play a significant role in selling home video. In fact, the Internet could help propel unit volume past last year's record shipments of more than 115 million cassettes for the top 12 titles.

To get consumers involved, excited, and ready to buy, Web sites will enable them to swing through the vines with Disney's "George Of The Jungle," nuke buge with Columbia TriStar's "Men In Black," meet the dinosaurs of Jurassic Park in Universal's "The Lost Workl," and battle Mr. Freeze and Poison Ivy with Warner's "Batman & Rohn."

Closer relationships between the theatrical and home video divisions have made it easier to "port over" some of the best elements from the movie Web skew, molifying them for the video pages. As a result, Disney is no longer the only studio to the home video to in-house record labels at retail, as it did for "The Lion King." (Continued on none 28)

Spec's May Be Ready For Turnaround Operating Costs Down, Net Loss Up In '97

BY ED CHRISTMAN

NEW YORK—While Spec's posted a loss of \$9.1 million in the fiscal year that ended July 31, management has told Billboard that operational changes made last year leave the chain poised for a turnaround in the current fiscal year.

Some aspects of the company's annual report, just issued, bear that out. For instance, in the opening letter to shareholders, Ann Lieff, presient/CEO of the Miami-based chain, reports that the merchant eliminated \$2 million in annual operating expenses during the year.

Sales last year were \$68.5 million, down 11.6% from the \$77.5 million the company generated the previous year. The sales decrease is due to the closing of eight unprofitable stores.

The net loss of \$9.1 million, or \$1.74 per share, was about double the loss from the previous year of \$4.5 million, or 96 cents per sbare. The loss resulted from lower gross margins due to increased competition and store-closing charges and other write-offs, including a writeoff of \$1.3 million, which was incurred because during the year Spec's adopted the Statement of Financial Accounting Standards No. 121, concerning the impairment of long-lived assets, and a restructuring charge of \$21,5000. Also, during the year, the closure of eight stores coat the company \$898,000.

In addition to a net loss, the company showed an operating loss as selling, general, and administrative (SGA) as spenses, which were S2S million, outgaced a gross profit of 822.3 million. However, if 8 million in depreciation and ameritation is subtrated from SGA, expenses were 825 million, which means that theore parting biodrow innovirtution was 82.7 million, as compared with adjusted carrings hefore interest, taxes, depreciation, and amotisation of 51.1 million last year:

In looking at margins, gross profit margin was 32.2%, down a percentage point from 1996's margin. Meanwhile, SG&A, on an adjusted basis, was 36.5% of revenue this year, up four percentage points from 32.5% last year.

from 32.0% laws year. The company finished the year with \$4.1 million in working capital, which marks the second yearly decline. At the end of fiscal 1996, working capital was \$10.8 million, and the previous year it was \$16.7 million.

The company has a \$15 million secured-revolving-credit agreement, with inventory serving as collateral. The total amount available for borrowings is 60% of eligible inventory or \$15 million, whichever is less. At the end of fiscal 1996, Spec's had drawn down \$6.7 million At year's end, the company had available \$338,000 under the revolver agreement. Cash on hand was \$59,000 down from the \$406,000 the company had at the end of fiscal 1996, according to the company's 10-K filing with the Securities and Exchange Commission.

The revolving-credit agreement was due to expire in May 1998, but the company obtained an extension to Aug. 1, and the lender waived any (Continued on next page.

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BETTER GAMES BRING BIGGER PROFITS

(Continued from preceding page) Meanwhile, Sega is hard at work

on a new system whose release date is not known yet.

While fierce competition be-tween both hardware and software developers continues to produce casualties-especially in the homecomputer gaming world-it has also yielded a hevy of impressive products.

GRAPHIC IMPROVEMENTS

Intel, which at the start of 1996 helped make PC gaming more that an office diversion with its P55C processor chip, broke more good news to game developers in August. While the P55C increased the audio and visual quality of games. Intel's new AGP technology speeds up the flow of graphics. In the first quarter, consumers will begin to see a wider selection of software that takes advantage

of the new chip set. Psygnosis' "G-Police" PC CD-ROM, which was developed this year to help showcase AGP will be hundled with computer hardware in the new year

More traditional PC CD-ROMs from the game-maker include "Shadow Master." "Wings Of Destiny," and "Newman Haaf Racing."

Meanwhile, GT Interactive. which recently announced its pending acquisition of Microprose, enters 1998 as one of the industry's behemoths. In the first quarter, Microprose will publish "Ultim@te Race," developed by Kalisto

At the same time, Activision will bow Windows-compatible versions of "Battlezone" and "Sin."

ONLINE GAMES

Other Win 95 titles include "Starcraft" from Blizzsrd, which huilt its reputation with such popular games as "Diablo" and "W craft II." Ion Storm, founded hy well-known Quske designer John Romero, will release "Daikatana."

Children can look forward to the hybrid Mae/Win 95 CD-ROM "Disnev Interactive Presents Hades Challenge," which will also drop in the first quarter.

The growing popularity of multiplayer online games also hodes well for software companies. Headland Digital Media will release two such games in the first quarter. Its "NetWar" and "Chessmaster Live" games can be down loaded over the Internet at http:// www.netwar.com and http://ww

chessmaster.com, respectively, or purchased on Win 95-compatible CD-ROMs at stores.

Other titles, such as Fox Inter-active's CD-ROM "The X-Files: Unrestricted Access," also tan into the Internet, Users of this Win 95 and Macintosh-compatible title will have access to an exclusive World Wide Web browser that offers new clues in Scully and Mulder's most dramatic cases.



A Virgin Megastore, Richard Branson, chairman of Virgin Entertainment Group/V2 Records, appeared at the November opening of the Virgin Megastore at the Downlown Disney development in Orlando, Fia, Pictured, from left, are Branson, BMG Distrib ution president Peta Jones, and BMG Atlanta branch manager Tom O'Flyon, BMG distributes V2 product.

SPEC'S MAY BE READY FOR TURNAROUND (Continued from preceding page)

defaults that had previously arisen from violations

In addition to the remainder evailable in the revolver the comme ny had \$1 million available from another lender.

At the end of the year, accounts payahle were \$9.9 million. while inventory was \$14.6 million, down from the \$18.7 million the company finished with the previous fiscal VORT

During the year, Barry Gihbons, who had been serving as chairman of Spec's, left the company, as did executive VP/COO Jeff Fletcher. The latter was replaced hy VP/CFO Don Molta, Other significant events at Spec's during fiscal 1997 include the creation of Payhack, a new customer loyalty program, which now has 70,000 members.

At the store level, the chain has 45 locations of which 17 are in enclosed stores, with the remainder in strip shopping centers or freestanding locations. All of Spec's outlets are in Florida, except for four in Puerto Rico.

By size, 14 outlets are superstores, measuring 7,000-10,000 square feet, and two are megastores, in Miami Beach and Sawgrass Mills, Fla., each outlet occupying more than 20,000 square feet.

Spec's store performance, according to the company's 10-K, shows that the chain's average annual revenue per store was \$1.44 million last year. Sales per square foot were \$236, up 3.9% from \$227 the previous year. On a same-store hasis, sales were down 0.5%

Rent, meanwhile, cost \$8.4 million last year, which was 12% of total coles

In May, Spec's diversified into the music manufacturing husiness, acquiring three specialty Latin ses, now known as DS Latino, which includes a music distribution company; an easy listen-ing Latin music record label; and a recording studio. Spec's didn't break out revenue for that unit.

Of total revenue, music accounted for 84.4%, up from 1995's total of 81%, and last year it was 82%; video sales were 7% in 1996, down from 10% the previous year; other products, including music accessories, sheet music, T-shirts, magazines, jewelry, and postcards, account for the remainder. Breaking out music sales hy format, CDs accounted for 65% of sales, Last year, the chain began buying used CDs, but the company's 10-K filing doesn't hreak out revenue for that business.

newsline.

N2Y the colline music com pany, reports an eight-fold crease in revenue in its first financial report as a pub licly held firm, although the net loss continues to exceed revenue. For the third fiscal quarter, which ended Sept. 30, New York-based N2K posts a net joss of \$5.3 mil on \$3.5 million in revenue, compared with a loss of \$3.5 million on \$447,000 in revenue last year. The company says that page views of its online music channel rose to 39.6 million from 5.2 million the year before.



METRO-GOLOWYN-MAYER (MGM), the movie and home video company that went public in November, has seen its stock rise only 18.75 cents a share since egan trading Nov. 13 at \$20. After meeting resistance from investors, it b MGM cut the size of the initial public offering to 9 million shares from 12.5 million. Wall Street was wary because the company has not been profitable.

DICK CLARK PRODUCTIONS reports that net income fell to \$115,000 in the first fiscal quarter, which ended Sept. 30, from \$300,000 last year because of reduced revenue from TV specials and series. Overall revenue, however, rose to \$14 million from \$10.9 million due to an increase in corporate productions. Dick clark productions produces "Prime Time Country" and "The Woind Al Cherry

SONY MUSIC has agreed to use America Online's (AOL) software on select. Sony titles in the U.S. and Canada. The first releases to include AOL's software are albums by Michael Bolton and Celine Dion. Consumers whose computers have CD-ROM drives and modems can register with AOL and receive an initial 50 hours of online usage for free.

TICKETMASTER reports that revenue rose 42.3% in the third fiscal quarter to \$89 million from \$62.6 million a year ago. Net profit increased to \$2.9 mil-lion in the quarter that ended Oct. 31 from \$2.8 million. The company savs it sold 17.7 million tickets in the guarter, an 18.6% increase from 14.9 million last year. Online gross ticket sales totaled \$10.7 million

K-TEL INTERNATIONAL says that net profit rose 41% to \$1.2 million from \$852,000 in the first fiscal quarter on a 60% rise in revenue to \$25.1 million from \$15.6 million in the same period last year. North American sales were up 85% to \$8.1 million on a \$2.3 million increase in music and consumer products sales and a \$5.8 million rise in sales from media buying and infomercials.

RECOTON, the consumer electronics accessories manufacturer, reports that sales rose 37.7% to \$119.6 million in the third fiscal quarter, which ended Sept. 30. Net income increased to \$4.3 million from \$4.1 million a year ago. The sales increase was due largely to the addition of the former International Jensen loudspeaker business. The company also announces that it completed the acquisition of AAMP of Florida, a car audio accessories firm.



THE RECORDING INDUSTRY ASSN. OF AMERICA (RIAA) says that Chicago's Cook County Police Department seized 1,186 bootleg CDs in November from Front Row CDs. a Chicago retailer. The recordings were advertised over the store's World Wide Weh site and allegedly sold over the Internet and through appointment-only visits to the store. The RIAA says that "a number of discs were

recorded to recordable CD media.

MOVIE GALLERY, a video retailer reports a pet loss of \$1.6 million for the first fiscal quarter, which ended Oct. 5, compared with a loss of \$4.5 million in the same period last year. Revenue increased to \$82.5 million from \$61.7 million. The Dothan, Ala-based chain says that sales from stores open at least a year rose 2%, the first same-store sales gain since the first quarter of 1996. The company owns and operates 860 stores and franchises 106.

TRIMARK HOLDINGS, an independent film and home video company, posts a net loss of \$369,000 in the first fiscal quarter because of higher marketing and selling expenses and increased borrowings for film acquisitions and distribution. In the same period last year, the company had a profit of \$218,000. Revenue increased 2.4% to \$14.5 million

BLOWOUT ENTERTAINMENT, operator of video departments within massmerchant and supermarket chains, says it narrowed its third-quarter loss to \$837,109 from \$1.7 million a year ago, Revenue fell 2.2% to \$7.7 million. Sales from locations open at least a year declined 2.9% in the quarter, which ended Sept. 30.

BDRDERS GRDUP says that sales from Borders Books & Music superstores eased 31.4% to \$283.2 million in the third fiscal quarter, which ended Oct. 26. Sales from superstores open more than a year rose 7.3%. The company has announced that its Internet commerce site, Borders.com, will launch in early January. Overall, the retailer reports net income of \$400,000 on \$417.3 million in total sales, compared with a net loss of \$2.7 million on \$413.5 million in sales a year ago.

EXECUTIVE TURNTABLE

OISTRIBUTION, Jamon Green is appointed director of national hlack music sales at Universal Music and Video Distribution in Los Angeles. He was West Coast regional sales/marketing manager at Motown Records.

CHILDREN'S. Howard Nelson is appointed director of integrated mar-keting at Sony Wonder/SMV in Santa Monica, Calif. He was director of advertising at the Disney Channel Mag-

MUSIC VIDED. Kat Malott is named head of creative services and video production at V2 Records in New York. She was director of video production at Island Records.

Nancy Bardawil, based in Chicago, Gerald Casale, based in Los Angel and Paul Morgans, based in London, are named directors at Crash Music Video. They were, respectively, an independent director, a director at in New York. He was senior director of Commotion Pictures, and a director at financial planning at Sony Music. Atles Films



MANUFACTURING. Lori L. Beaudoin is named president at Mobile Fidelity Sound Lah in Schastopol, Calif. She was executive VP/GM.

ASSDCIATIONS. Consumer Electronics Manufacturers Assn. in Arlington, Va., names Todd Thibodeaux VP. He was senior economist of market research at the Electronic Industries Assn.

RELATED FIELDS. Thomas R. Ryan was promoted to VP of administration and operations at Sony Music Studios

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For the Week Ending October 11, 1997

he Billboard 200 he Hot 100 Singles Elton John's tribute to the late Dunn debut s at no. 1 TI Men evolve to the no.1 perstaon this week ountry Albums LeAnn Rimes spends anoth week at No. 1.

> DAY MISC LYME THE DAY IN MICK SPORTER ENVIRONMENT

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DAILY MUSIC UPDATE

Spice Girls Share Their 'Spiceworld' The Spice Girls launched their second album, "Spiceworld," to press in Granada, Spain, list night. The album will be released worldwide Nov. 3; first single "Spice Up Your Life" bows next week. Click Here for the full story.

Inside News... Sew Hendry, Sci Arues Lyon Vaulte Any Grant Takes Orchestra On Tote
 Paily Remarks Rosanne: For Police Set

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Pav Reductions At Alliance Among Majors' Demands

BACK ON TARGET: Retail Track bas been busy the past month fol-lowing the Camelot Music Chapter 11 situation, among other things and kind of took its eye off the ball in the other big Chapter 11 case occupying the credit community, Alliance Entertainment. I apologize

to my friends at Alliance for lecting you

To bring things up to date: The Alliance management team has just delivered its business plan to its board of directors, which was supposed to have voted on it and distributed it to creditors by the time

this issue of Billboard bits the street. But at the time of this writing, neither bas occurred.

Among the things under way as a result of either the business plan or other factors is the closure of the New York headquarters, with the remaining staff moving into the New York space that had housed Independent National Distributors Inc. (INDI). Also, Tim Dahltorp, executive VP/CFO, has left the com pany. No word yet on bis replacement

The business plan was to have been voted on

business plan. But on Nov. 4, the six

major music manufacturers filed an

objection to the court, saying that

the debtor had not earned the right

to seek such an extension. Noting

that the business plan was late, the

court filing also said the debtor

must demonstrate leadership by

aggressively reducing existing ex-

cessive executive salaries, some-

thing which, in the majors' view, has

yet to be done. They suggested that the court grant a 79-day extension

In pushing for salary reductions

at Alliance, executives at the majors

have been asking for Al Teller,

Alliance's chairman, to leave the company, sources say. Teller is wide-

ly regarded as one of the leading

on exclusivity, until Jan. 31, 1998.

RETA

d Christman

and distributed to creditors by Nov. 3. On Oct. 30. Alliance sought a 139day extension of the exclusivity period for filing a plan of reorganization, which would be built sround the

music industry executives, but | carries a high salary, in the majors' view, even though it was reduced when the company filed for Chapt 11. Moreover, they argue that if Alliance survives Chapter 11, it will probably be a purely one-stop operation, with Its Castle Communications and Concord Jazz labels likely to be sold off. While Teller bas had distribution operations reporting to him in the past, he is not considered an expert.

But sources familiar with the Alliance camp say that the majors have never brought

up the topic of Teller leaving Alliance. Sources sug-

gest that the business plan also includes the closure of the Santa Fe Springs, Calif.. facility, something which has al-ready been reported by another trade. This is one of the things that

the board of directors has to vote on. Sources say that if the Santa Fe Springs facility is shut down, the Alliance One Stop Group would likely keep a sales office in California. maybe as part of an expanded Los Angeles facility. In addition to the Santa Fe Springs facility and the Coral Springs, Fla., warehouse, which probably will be the main distribution center for the one-stop operation, Alliance bas long main tained a one-stop in Los Angeles that enjoys a thriving will-call businose

That facility is the Inheritor of the old City One-Stop business, which (Continued on page 76)







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Merchants & Marketing

AFIM Opens Indie Awards To Nonmembers; Now's The Time To Get Pumped For Punk

NDIE AWARDS OPEN UP: In a move that probably will be cheered by a number of independent labels, the Assn. for Independent Music (AFIM) has opened its annual Indie Awards to all independent recordings.

"This broadening of the field will probably eliminate what has been an ongoing home of contention among nonmembers of the indie organization: In years past, the Indie Awards were granted solely to AFIM memhers, iending outsiders to grouse privately that the trade group was playing with a stacked deck.

However, the new, more level playing field does come with a price to companies that choose not to plank down their membership fees: A \$25per-title fee will be charged for participation by nonmember labels.

Submissions for the 1988 Indie Awards will be open through the end of this year. Questions about the submission process should be addressed to AFIM director of special projects Mary Neumann at 518-881-7037. Neumann is also looking for 450 judges for the awards; call her as soon as possible if you're interested.

The winners will be announced at the annual awards banquet during the trade group's '98 convention, to be held May 13-17 at the Adams Mark Hotel in Denver.

DNA STAFFS UP: Pip Smith, VP of sales at Distribution North America (DNA), rang up Declarations of Independents to let us know that the Woodland, Calif.-based distributor has hired Gordon Prince as its field marketing director.

Prince, formerly with the indie distributor Motor City in Detroit, will be charged with overseeing DNAs newly hired field marketing reps. "We though it would be disastrous to hire all these people and have them run around without a point person," says Smith, who adds that the hiring of Prince will free him up to concentrate on DNA's sales efforts.

The reps are now in place in Chango, San Francisco, New York, Nashville, Baltimore/Wishington, D.C., Minneapolis, Seattle, and New Orleans, and Smith says the company is looking for a staffer to handle the Los Angelest terrifory. The reps will be working all types of accounts in their territorise—indie stores, mall-based outlets, Best Buys, and Borders included.

CALLING ALL PUNKS: We've been dipping heavily into an oldschool punk bag lately, thanks to major-label compilations devoted to X and the Replacements. And now a couple of indic-label packages one out now, one imminent-are further enriching the punk in us all. Long Beach, Calif-based Sympa-

Long Beach, Calif-based Sympathy for the Record Industry has just released "Early Warning," a handsome two-CD collection of previously unissued material by the Gun Club. The great, chaotic L.A. bluespunk combo, which was led by the late Jeffrey Lee Pierce, who died



by Chris Morris

last year (Billboard, April 20, 1996), is heard on five early studio recordings and a live show caught in Buffalo, N.Y., in the early '80s; the collection also includes a full CD of 16 solo performances by Pierce.

Sympathy's owner, Long Gone John, has gone the deluxe route with this package: In addition to a regular brillant-box version (containing a 20-page booklet with notes by ex-Gun Club gularity Ward Doson and drummer Terry Graham), the label has released the compliation in a teather-bound edition of 1,500. It's nice to see Pierce getting his die posthumously.

In January, T.O.N. Records in L.A. will issue the charmingly tilled "Beer, Wine & Good Pood," a collection of live material recorded at the fabled Hollywood, Calif., club Raji's during the '80s.

Ruff was probably the hast great punk dive in L. Located on Hollywood Bouleward next door to a decidedly down-atch-heels hold, the club's subterranean stage played host to heel's best-known punk acts, as well as such out-oftomera as Nirvan, in its heydgu. It was vere immortalized in Ei-Shorty. "Seedy and wonderful, Raji's west the way of all (leab when the building housing it was knocked down following the 1994 L.A. earthquake.

TO.N., which is run by Raji's onetime proprietor Dobbs, has unearthed live recordings cut at the club by such L.A. worthies as the Dream Syndicate, Thelonious Monster, the Leonards, the Hangmen, the Fiends, and the Killer umat to follow (the bape with some live cuts by the club's most infamous habituds, Top Jimmy & the Rhythm Pigs). Ah, sounds like old times...

FLAG WAVING: That suave eat on the cover of the new issue of L.A.'s Lounge magazine is none other than Joey Altruda, who has become the standard bearer for Cocktail Nation in the City of Angels the last couple of years.

Altruda, who has been playing in LA since the '80s as leader of such bands as Tupelo Chain Sex and the ska-oriented Jump With Joey, says of his current lounge-scene profile and the masic that fuels it. 'Something finally came around that paid off to me, and I don't think it's going to go away. Some of it's a trend, but there's a substance to the music."

Upright bassist Altruda shows off his formidable chops on his jazzy new Will Records album, "Kingston Cocktail," which mates lounge swing with bopping Jamaican ska beats and Afro-Cuban rhythms.

He's pined on the all-instrumentil record by some tor-flight alles. Ernest Ranglin, the fabulous ska guitarist, toured Japan four years age with Altrada's group (which also included Jamison inger Land alphonso of the Skatalites). Theor as are and weteran ession man pare excellence Plas Johnson appeared on Altrada's 1965 Will album, "Cocktalls With Joey," And Hammod H-3 organ monster Red Young is a veteran of his own 10-Knew wing buach, Red & the Red Young is a veteran of his own 10-

(Continued on next page)



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INDEPENDENTS (Continued from preceding page)

Describing his current sound, Altruda says, "It's kind of like Jamaican lounge music. If there was such a thing, it'd sound like this."

sector using it is bound inst this, but activities to nightchubs and recording studios. In August, the LA. Chamber Ballet's obsreagrapher, Raiford Rogers, used an orignial suite as the basis for the dance evening "Cocktails With Joey," which won a rave from the Los Angeles Times. "We plan on getting the ballet performed again next year, as well as doing it in New York, and abroad," says Altruda.

He has also been extremely active in film music. Earlier this year, Rykolise released his performances of Daniel Licht's core for "The Winner". (The Salem, Mass., label also reissued Jump With Joey? three alkoms). He also had a 'track in the David Durchorry vehicle he describes as 10 "saw; listening" songe for the forthcoming Lists Kufraw/Parker Posey feature "Clockwatchers." Will plant to release the soundtrack album for the latter film ext spring.

Altruda, whose involvement with lounge music transcends mere faddishness, says that the health of the genre bodes well for acceptance of bis sophisticated music.

"I find now there's bins in record shops that say 'Lounge Music,' and it makes my records easy to buy, rather than just throwing it in the rock bin or sticking it in the jazz section," he says.

RETAIL TRACK (Continued from page 75)

was bought by Abbey Road, which in turn was bought by Alliance. But through the ownership changes, Sam Ginsburg, GM of Abbey Road's L.A. branch, has run herd over the operation. Last time I checked, that operation was doing about \$8 million annually.

An Alliance filing to the bankruptcy court breaks out revenues to a degree, but not for the Los Angeles operation.

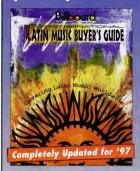
In the month ending Sept. 30, Alliance Entertainment lost \$51.5 million on sales of \$23.1 million, according to the documents. A large portion of the loss was attributed to an asset impairment cbarge of \$42.1 million.

Gross profit was \$310,000, while selling, general, and administrative expenses were \$6.7 million, which means that the company had an operating loss of about \$6.4 million. Regarding sales by division, the

Regarding sales by division, the Alliance One Stop Group accounted for the bulk of sales, with \$21.6 million, while One-Way Records had sales of \$1 million, with the remainder coming from sales at INDI and Concord Jazz.

At the end of September, the company had \$2.85 million in cash, while inventory totaled \$103.5 million.

CONSTRUCTION HAS begun on the new Valley Record Distributors distribution facility. According to a press release, the new facility will measure 300,000 square feet and be (Continued on next page) Billboard's 1997 International Latin Music Buyer's Guide puts a world of Latin Music contacts in the palm of your hand!



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'Enchanted Christmas' S'track Blends Old And New

BELLE'S RINGING: With the recent Walt Disney Records release of the soundtrack to "Beauty And The Beast The Enchanted Christmas." Broadway luminary Paige

The soundtrack

songs from the



film, along with eight traditional Billboard.

Christmas carols. Among those also reprising their "Beauty And The Beast" roles in "The

Top Kid Audio.

Enchanted Christmas" are Angela Lansbury (Mrs. Potts), Jerry Orbach (Lumiere), and David Ogden Stiers (Corsworth). New to the "Beauty And The Beast" kingdom are Tim Curry as the villainous pipe organ, Forte, and Bernadette Peters as the Christmas tree angel Angelique

The story is told in flashback, with the main body of the action set before the enchanted bousehold objects turned back into people.

The five new songs were penned by Rachel Portman (a 1996 Academy Award-winner for her score to "Emma") and Don Black (who collaborated with Andrew Lloyd Webber on Sunset Boulevard" and other works). Holiday carols include "We Wish You A Merry Christmas," "Joy To The

DECEMBER 6, 1997



by Moira McCormick

World," and "Silent Night." Also included on the soundtrack is an endcredits duet by Peabo Bryson and Roberta Flack, "As Long As There's Christmas"; the film version is sung by Belle (O'Hara) and Angelique (Peters).

Probably the most challenging aspect of singing Belle this time out was keeping her sounding young while hitting high Ds-I had to avoid doing it like Evita," says O'Hara with a laugh. "Rachel wrote in a wider vocal range than ['Beauty And The Beast' composerl Alan Menken did."

O'Hara, in a phone call from Las Vegas, where she is appearing at the Flamingo Hilton in "The Great Radio City Music Hall Spectacular Starring The Rockettes," says she is particularly pleased with the way the Christmas songs come out Producer Paul Schwartz she says "really tried to stay true to the (19th century) time period, as far as arrangements. We used a lot of harp, cello, and violin, Nothing electronic here-we wanted it to sound like an old-fashioned Christmas album."

Her favorite tracks include "What Child Is This," "The First Noel," "The 12 Days Of Christmas," and "Do You Hear What I Hear." "O Christmas Tree," O'Hara notes, is "done a cappella with four male singers in bar-

hershon-quartet hermony. It sounds like they could be caroling outside your front door."

T'S A FROG'S LIFE: One of the more impressive audio debuts Child's Play has come across recently is a country-flavored book-and-tane/CD series called "Froggy's Country Storybook," manufactured by Virginia Records of Mamaroneck, N.Y. "The series has three major elements," says label president Joe Messina: "Classic children's stories which have been countrified, narration by country music stars, and excernts from country hits punctuating part of the story line

The first two thoroughly engaging releases are "Goldilocks And The Three Bears," narrated by Pam Tillis, and "Jack

And The Beanstalk," narrated by Bryan White. Each package includes a photo of the artist with series mascot Froggy and a full-

word read-along notes Messina, but an encansulation of the story "We're not trying to teach kids to read here-this is purely entertainment." he says.

Entertaining it most assuredly is, filled with humor and down-home touches (in "Goldilocks," for instance, the feisty heroine fools not only with the Three Bears' porridge but also with their radio, which happens to be playing "Achy Breaky Heart"),

The song excerpts fit the stories so

neatly that the uninitiated could be for given for thinking they'd been written for the recordings. In fact, all are from its originally recorded by the likes of Alabama, Faith Hill, Merle Haggard, the Gatlin Brothers, and Donna Fargo, among others.

"Our staff goes through hundreds of untry songs to find ones that fit the stories," says Messina. All have been rerecorded by studio musicians dubbed the Froggy's Country Storybook Playare

Handleman is rackjobbing "Froggy's Country Storybook" product in a number of mass-merchant chains. including Hills, Meijer, Shopko. and Venture. "We're part of Handleman's Sneak Peaks program," says Messina, which means we're in listening posts in 1.000 Kmarts."

Independent wholesaler Silo Music of Waterbury, Vt., is distributing the line in boutique children's stores, and M.S. Distributing is handling record stores. Suggested retail price for each package is \$12.98.

"The great thing about product like this is that it has no shelf life," says Messina, who notes that "Froggy's Country Storybooks" are selling not only in country markets but also in areas where country typically does not sell all that strongly

Messina says Virginia Records "anticinates a minimum of 10 'Froggy's Country Storybook' releases," with the next two titles to be "The Tortoise And The Hare" and "The Emperor's New Clothes." Canadian country artist Terri Clark has signed on to do "The Ugly Duckling."

Messina adds that special titles encompassing holidays and lullables are also in the offing.

led from a national sample of retail store and rack. SourceScanes reports collected, compiled, and provided by NEDX VEBX ARTIST/SERIES TITLE IMPRINT CATALOG NUMBER/DISTRIBUTING LAREL (SHELE PRICE) WS. * * * No. 1 * * * MADIONIC ADTICTO INENEWS CUDISTINAS COLLECTION 1 10 VARIOUS ARTISTS BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS WALT DISNEY 60948 (9.98/15.98) 2 13 3 BARNEY HAPPY HOUDAYS LOVE BARNEY 3 6 NEY PURISHING 9517 (9.98/14.98) VARIOUS ARTISTS A: DISNEY CHILDREN'S FAVORITE SONGS VDLUME 1 WALT DISNEY 60605 (6:98/13:98) 4 . 99 READ ALONG THE LITTLE MEDIAND 5 15 2 WALT DISNEY 60297 (6.98 Cassette VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98) 6 5 118 VARIOUS ARTISTS INENEWS & SEASON OF SOME 1 RE-ENTRY WALT OISNEY 60843 (6.98/9.98) SING-ALONG THE LITTLE MERMAID 6 NEW P WALT OISNEY 60942 (10.98 Cassette) SING-ALONG . WINNIE THE POOH 9 46 DISNEY 60889 (10.98 Cassette) VARIDUS ARTISTS
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Differing recordings: original motion picture acuditratis encluded

Bisconting Industry Assn. Of Avenica (BUAI) contributions for a set of the set of th

RETAIL TRACK

(Continued from preceding page) located in Louisville, Ky. That facility, which will be staffed with 300 employees, is slated to be fully operational by June 1998. It will hold about 200,000 audio titles and anywhere from 20,000 to 40,000 video titles

The new warehouse became necessary with Valley's acquisition of Star Video Entertainment last year. Star and Valley combined have annual revenues of shout \$600 million, according to the release.

UST AS I was getting ready to head out for vacation. I found a fax from In One Ear, a new record store in Salem, Mass. That store is under the ownership of Larry Cohen, who you might remember was most recently at Lechmere and, before that, at Borders Books & Music.

The press release says that the store will have 150,000 music titles and will feature CD Information Stations, which will allow metomers to sample music as well as provide information about the historical context of the album being sampled.

MAKING TRACKS: Steve Massaro, formerly a regional oredit manager with BMG Distribution. has joined CNA Credit Insurance, in the Monmouth Junction, N.J., office as credit manager underwriter





Bi

december 12**

The Valce. oi' Blee Eyes. he Chairman of the Ber In his formidable reis of a crazy kingdom called thew biz. Frank Singtra has built a career on calling the shots with Inheront poise This December, please jain us in wishing the hest to the hest



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Merchants & Marketing

WEB TO PUSH HOLIDAY VID MARKETING (Continued from page 71)

Helped by the Web, Warner Home Video and Columbia TriStar are undertaking similar promotions. Add-on shelves for CD soundtracks will "slot" into cassette displays for Warner's 'Batman & Robin" and Columbia's "Men In Black."

For Warner, it's a national rollout of the earlier Internet version of "Music From And Inspired By The 'Batman & Robin' Motion Picture," featured on the Prodigy network when the movie premiered (Billboard, July 12).

Virtually every major sell-through campaign, starting with Universal Stu-dios' "Liar, Liar" in late September through Columbia's "My Best Friend's Wedding," due Dec. 9, has a promotional partner, with links to these companies' Web sites. Disney still leads the way, though, and it's not resting on its laurels, observers note.

The studio's disney.com-already the most-visited family Internet site-got a complete revamping, says promotions VP Max Goldberg, "We're able to make it more interactive, do more with all the elements, and encourage our visitors to spend more time," he says.

"For 'Beauty And The Beast,' 'The Jungle Book,' and 'Sleeping Beauty,' we developed more in-depth sites for games with more levels of difficulty and many new downloads. We're using the same logic and strategy for the directto-video 'Beauty And The Beast: The Enchanted Christmas."

Disney lets kids and parents create their own holiday cards with characters from the video, write messages, print them, and mail the greetings. Edging further into home entertainmen "'How Belle Throws A Holiday Party is great for moms looking for new ideas," says Goldberg. "We are looking to capture the spirit of the story on the Web site.

In stores Nov. 11 at \$26.99 suggested list, "Enchanted Christmas" is supported by Lever 2000 with a \$5 mail-in rebate, backed by a 50-million freestanding insert in Nov. 9 newspapers. There's also a link to the Lever Web site. Mattel has two in-pack coupons worth \$2 and \$3 off selected "Beauty And The Beast" merchandise, and Ocean Spray is offering a set of four collectible snow domes. "George Of The Jungle," which hit

stores Tuesday (2) at \$22.99 suggested list, is backed with an insert good for two free months (retail value \$12) of



Warner Home Video's World Wide Web site features "Balman & Robit one of a dozen direct-to-sell through movies that are getting Internet atten tion this quarter

Disney's Daily Blast, a new online service. "It's the first time we've partnered with Disney Online in a consumer pro-motion for a key title release," Goldberg says. "It demonstrates the importance of online marketing as opposed to traditional offers in a consumer context." More are on the way, he promises.

Disney's theatrical site for the movie has gotten such great response that Goldberg says a number of key elements have been incorporated in the home video site. Among the features: "Journey Through The Jungle," "Help George Build A Treehouse," and the "Bongo Game." An in-pack coupon with "The Absent Minded Professor" and "Son Of Flubber" is also promoted. "George" buyers can get a \$2 rebate. "Men In Black," the runaway hit

that's expected to be Columbia's biggest seller, is the recipient of the studio's biggest promotional campaign, accord-ing to marketing VP Nancy Harris. One immediate bonus is co-star Will Smith's "Men In Black" music video on VHS and laserdisc

Bausch & Lomb is the major partner, offering a \$10 mail-in rebate coupon for Ray-Ban Predator 2 sunglasses worth at least \$50 and bought between Nov. 15 and Feb. 28. Some of the 5,000 participating Ray-Ban outlets will offer a \$5 mail-in rebote with any sunglasses pur-chase. Others are even stocking "Men In Black" to facilitate eyewear buys, (Continued on page 83)

RESPONSIVE READERSHIP ... THAT'S WHAT IT'S ALL ABOUT GET RESULTS FAST!! CALL BILLBOARD CLASSIFIED 1-800-223-7524 FAX: 212-536-8864 212-536-5174

Home Vide



Live, From Las Vegas. Jeffrey Fink, LIVE Entertainment's executive VP of sales, keting, and distribution, outlined the company's first-quarter video plans (heavy on sell-through and DVD) during the firm's annual presentation for key retailers Oct. 28-30 at the Treasure Island Hotel. Enjoying the party and the sales prospects, from left, are Stan Meyers of Baker & Taylor Video; Amir Malin, LIVE Entertainment co-president: Vern Fross of Ingram Entertainment: and Fink

Rental's Not Dead Yet For Buena Vista:

On NYC Streets, Pirates Ply Their Trade

U.K. Gov't Proposes Easing Vid Rules Minister Looks To Lessening Bureaucracy things of quality is actually uncontro-

BY SAM ANDREWS

LONDON-Keen to attach the label new" to anything it touches. Britain's Labour government can add the adjective to its relationship with the country's video industry, often the butt of kneejerk rants about screen violence and pornography from members of the previous administration.

Speaking at the recent annual meetg of the British Video Assn. (BVA), Culture Minister Chris Smith stressed the importance of the video industry to his party's policy of open access to all for culture and sports.

"Video's role in promoting access to

one theater throughout

the land, the Ziegfield in

New York, National rollout

abysmal dupes, packaged

to look legit, were avail-

able from street vendors

So it goes in the world of

piracy in the same month

that the Motion Picture

Assn. of America (MPAA)

But by then perfectly

came a week later.

vertible if you look at the figures. Eighty-two percent of British households now own a video recorder." Smith said. "In 1996 cinema admissions reached 123 million, but in the same year 645 million videos were rented. That demonstrates to us an enormous scope on the part of the video industry.

Think for a moment-even if you discount the video games elementrelation to the movie industry, the reach to ordinary people in this country is far greater through the medium of video than the medium of the big screen. Anyone thinking seriously about the impact of film on the population and the development of the industry has to take video as a central part in that consideration.

It was over censorship, always a flashpoint with retailers, that Smith underlined the break with the Conser vatives. From a country burdened with the most stringent regulations, he committed the state to a less bureaucratic and austere approach.

"We will be looking to a regime of sensible regulation with a light touch. We do believe that the work the BVA has already done with its consumer advice panel and the video packs is a major step forward in this respect.

The issue has once again been highlighted in the U.K. by the decision of Channel 5 to broadcast "Natural Born Killers" the current touchstone for screen violence, Warner Home Video withdrew the title from release last year in the wake of the Dunblane school massacre and has so far kept it from the market

Smith said that there may well be a complete shakeup in how the censorship process is conducted. "The future of content regulation is something we are very seriously looking at. In a work where the future of broadcasting and the future of telecommunications are merging almost inexorably, it does not make sense to continue to regulate on the basis of delivery platforms.

"It may well be that we end up with a number of distinct and separate regulatory bodies. But we need to ask the question about whether this precise carving up of the regulators is ne sary." Education would also help improve the situation, he noted.

"As the public becomes better educated, the demand, I believe, for what one might call the less desirable end of the video spectrum will naturally tend to fall away. People will demand a much broader, higher quality range of cultural things

His comments were much welcomed by the industry, with BVA director general Lavinia Carey saying that the new accent on communication was refreshing in comparison with the previ government. "Everyone will benefit from a dialogue," she said.

Smith connected video to the larger themes undertaken by the recently organized creative industries task force, which numbers producer David Puttnam, Virgin's Richard Branson, clothes designer Paul Smith, and Creation Records boss Alan McGee among its representatives

"If you look across the board at the creative industries, they account for something like 50 billion (pounds') worth of economic activity through the course of a year. That is a major slice of [the gross domestic product], and it is more than the whole of manufacturing (Continued on page 83)



the studio started cranking out action-adventure titles like "Con Air," which just pre-booked 600,000 cassettes. (The total, says Koch, includes the full-price equivalent of leased units delivered to Rentrak and SuperComm revenue-shar-

For next year, Buena Vista has extended its average pay-per-window from 50 days to 60 days in an attempt to pacify video retailers desperate for better protection against the onrushing cable hordes. The Video Software Dealers Assn. says its data indicate that Hollywood's buffer zone has widened in the past year, but members want more. Buena Vista draws the line well on this side of 90 days. "We know that's not going to happen," Koch emphasizes. Some of its better titles won't even offer two months' protection; "G.I. Jane," with Demi Moore, and "Mimic," with Mia Sorvine and human also human human 55-day windows

Koch won't discuss numbers but claims Buena Vista's rental and sell-through revenues have each shown doubledigit growth in 1997. That would value home video at \$2.5 on, based on our 1996 market share report (Billboard, Jan. 25). The surge this year belies earlier reports that cassette volume has diminished and matches what we've heard from other sources, who say duplicators have never been busier. "These markets are a lot stronger than peo-ple think," according to Koch, who thinks shipments of "Beauty And The Beast: The Enchanted Christmas" could reach 10 million units in 1997, making it "the No. 1 world premiere movie" (i.e., direct-to-video). The current record bolder is "The Return Of Jafar."

DVD likewise is getting off to a fast start. Koch con-firms our list of Dec. 2 releases (Picture This, Billboard,

Nov. 15). "We have orders for more than we can actually deliver," he says. "It caught us a little by surprise, but everybody will get some." Buena Vista's DVD titles carry a \$29.99 suggested list and a \$24.98 minimum advertised price for the bigger hits among them.

ONION GRASS: In the shadow of the midtown skyscraper that houses 20th Century Fox parent News Corp., you can buy copies of "Anastasia." Fox's first animated feature and a major sell-through release in 1998. The movie is being nurtured with great care; Fox opened it Nov. 14 in

by Seth Goldstein

trumpeted its largest bust of street-vendor suppliers. The MPAA will just have to keep mowing 'em down; like

onion grass, they always come back. And why not: The demand is there. The two-man sales team on 48th Street and Avenue of the Americas had eager customers, some and Avenue of the Americas had eager customers, some buying copies of "The Little Mermaid" (Disney), "Eve's Bayou" (Trimark), "Mad City" (Warner), and "In & Out" (Paramount). We tried "I Know What You Did Last Summer" (Columbia) and found it your typical camcoder-in-atheater effort. It was unwatchable.

VIDBITS: Image Entertainment has won distribution rights to the Criterion Collection, the premier laserdisc label. Prices will be on the high end of the DVD scale at \$29.99-\$39.99. Titles slated for the February launch include John Woo's "The Killer" and "Hard Boiled", "A Night To Remember," the British take on the Titanic dis-aster, Jean Cocteau's "Beauty And The Beast", François Truffaut's "The 400 Blows", Federico Fellini's "Amarcord": Akira Kurosawa's "Seven Samural"; and Alfred Hitchcock's "The Lady Vanishes." Image says its 18 DVDs accounted for 18% of net sales of \$16.4 million in the quarter ending Sept. 30, down from \$17.8 million in the same period last year. The new format wasn't enough to compensate for the 25% decline in "adversely act[ed]" laserdisc revenues

Full Moon Pictures, distributed by Amazing Fantasy Entertainment, releases four horror/sci-fi titles Dec. 9: "Castle Freak," "Vampire Journals," "Virtual Encounters," and "Assault Of The Killer Bimbos." Suggested list price of catalog titles is \$24.95. Newer releases are due starting next year



same "information superhighway" bugbears that failed to materialize all this Ruona Vista does have a perspective different from that of the competing studios and independents. Disney created, and still ates, mass-merchant sell-through. It only en tered rental in a seri

RENT PARTY: Buena Vista Home Entertainment

("Video" has been dropped) brought distributors to Dis-

ney World in Orlando, Fla., to reward them for meeting

Christmas rental goals and to build enthusiasm for 1998.

Considering the flabby state of the rental market, is Buena

think the perceived woes of the business are overblown.

Part of the problem is that the Cassandras are looking too

Hardly, says North America GM Mitch Koch: "We

Vista heating a dead horse?

way in the early '90s, when

donado

DECEMBER 6, 1997

Home Video MARKELLING Ton Vidoo Coloo RCHANIS

HBO Debuts 'Tracey' On Tape; A Paramount Poll

by Elleen Fitzpatrick

HO TAKES ON TRACEY: Zany British comedian Tracey Ullman is beaded to video stores Jan. 27 with a two-tape collection of episodes from her HBO series "Tracey Takes On . . .

Each cassette contains three episodes from the show, which features Illiman playing 10 characters, including Chic, a male taxicab driver; doughnut-shop owner Mrs. Noh Nang Ning; make-up artist Ruby Romaine; and homemaker Fern Rosenthal, Each episode revolves around the characters' views

on sex, romance, fantasy, and the like. Suggested list is \$19,98. "Tracey"

enters its third season in January HBO

Home Video has 25 half-hours prepped for video and will add another 10 when the next season ends

"The target audience for the show is a hybrid of 'Ab Fab' and British comedy fans," says HBO VP of marketing Cynthia Rhea. "The great thing about Tracey is that she's incredibly well known, but people haven't had their fill of her."

Rbea says HBO has an opportunity to score big with the video since a relatively small portion of VCR owners also subscribe to pay cable services. "Even if every HBO subscriber tuned into the show each week, that would be only one out of every five VCR households," she adds

BBC Video's success with the British TV comedies "Ab Fab" and "Bean" proves that the genre has found an audience stateside. Armed with these marketing books, Rhea says that "Tracey" is her top priority for January. As part of the marketing effort, HBO bas landed Virgin Atlantic Airlines for consumer sweepstakes and a voucher program.

Inside each cassette, consumers will find a coupon good toward as much as \$300 off a Virgin flight, depending on destination and ticket price. The airline will give away a free trip to London; consumers can enter to win through a form packed in the cassette or at retail. "Everything about Virgin was perfect for the product," says Rhea. "Choosing it was a no brainer

HBO has also signed up Flowers USA. The chain will include a coupon worth a 15% discount off any flower order. Finally, Ullman will have a new book based on the series in January from Hyperion. HBO will rebate \$5 to consumers who purchase both it and the video

In January, Ullman will be hitting the talk-show circuit to plug the video and book and plans to make a few retail and distributor stops. HBO expects to release four additional titles by the end of 1998 and a boxed set next Christmas. A "Tracey" direct-to-video is also in the planning stages.

Billboard.

MILLENNIUM COUNTDOWN: Paramount Home Video has come up with a catalog promotion that will take retailers into the 21st centurs

In January, the studio launches a three-month consumer promotion on its World Wide Web site, asking visitors to select their top 20 Paramount movies. From their votes will come "Paramount Pictures' Millennium

Collection." People mag azine readers will also be able to participate in the poll tbrough the publication's ongoing "Readers Panel.

Each of the titles selected by consumers for the collection will feature special packaging. Paramount will offer a selection of gift packs, including a limited edition of all 20. Gift packs containing 10 and three titles will also be available, as will special pricing for individual titlea.

A book created for the collection will give the historical background of each movie. It's to be included in the 10- and 20-title sets. The street date for the "Millennium Collection" is next October.

MORE WEB SITE PROMOS Columbia TriStar Home Video will use "Men In Black" (MIB) to help promote its catalog titles on its Web site

The site has been completely reconfigured to fit the "MIB" theme and take advantage of its video re lease Nov. 25. The title is expected to be the biggest seller of the fourth quarter.

Once at the site, visitors click on various "MIB" icons to get information about older Columbia releases. The studio recently put its entire video catalog listings online for the first time.

Consumers can also enter a "MIB" contest that will award a Sony laptop computer, watches, the "MIB" CD-ROM game, and Ray Ban sunglasses, similar to those worn by Will Smith and Tommy Lee Jones in the movie. The site will be advertised and linked to other Web sites, including those of Yahoo!, Excite, E! On-Line. and Movie Line.

WONDERFUL' SALES: It seems hard to believe that everyone doesn't already own a copy of "It's A Wonderful Life," but Republic Entertainment reports it bas shipped another 600,000 units for the holidays

The title comes in a variety of editions, including a \$14.98 "classic," a \$19.98 50th anniversary, a \$79.98 deluxe, and a \$49.96 laserdisc.

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LAST WEEK
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| 1 | 1 | 3 | THE LOST WORLO: JURASSIC PARK | Universal Studios Home Video 83098 | Jeff Goldblum
Richard Attenborough | 1997 | PG-13 | 22.9 | |
| 2 | 2 | 5 | BATMAN & ROBIN | Warner Home Video 16500 | George Clooney
Amold Schwarzeoneers | 1997 | PG-13 | 22.5 | |
| 3 | 5 | 3 | STAR TREK- FIRST CONTACT | Paramount Home Video 32797 | Patrick Stewart | 1996 | PG | 14.9 | |
| 4 | 4 | 93 | THE IUNGLE BOOK- | Walt Discey Home Video | Jonathan Frakes | 1994 | 63 | 26.9 | |
| - | · · | | 30TH ANNIVERSARY | Buena Vista Home Video 0602 | Arrold Schwarzeneiger | | - | - | |
| 7 | 7 | 3 | JINGLE ALL THE WAY | FeaVideo 4152 | Sinbad | 1396 | PG | 19.9 | |
| 7 | 34 | 7 | BEAUTY AND THE BEAST: THE
ENCHANTED CHRISTMAS | Walt Disney Home Video
Buena Viste Home Video | Animated | 1997 | NR | 25.9 | |
| 7 | 3 | 3 | LIAR LIAR | Universal Studios Home Video 83330 | Jim Carrey | 1997 | PG-13 | 22.5 | |
| 7 | 7 | 143 | SLEEPING BEAUTY . | Walt Disney Home Video
Buena Vista Home Video 9511 | Atemated | 1159 | 0 | 22.5 | |
| 9 | 9 | 88 | STAR WARS TRILOGY-SPECIAL | FasVideo 0609 | Mark Hamili
Harrison Ford | \$997 | PG | 49.9 | |
| 32 | NE | - | BEAVIS & BUTT-HEAD DO AMERICA | Peramount Home Video 332503 | Animated | 1995 | PG-13 | 19.9 | |
| 17 | 10 | 12 | FLEETWOOD MAC: THE DANCE | Warmer Reprise Video 3-38486 | Firetwood Mac | 1997 | MR | 12.5 | |
| 17 | 34 | 3 | PLAYBOY 1998 PLAYMATE VIDEO | Plashov Home Video | Various Arlists | 1912 | -m | 103 | |
| | | - | CALENDAR
JENNY MCCARTHY: THE PLAYBOY | Universal Music Video Dist. P8V0814
Playboy Home Video | | | | - | |
| 17 | 7 | 7 | YEARS | Universiti Music Video Dist. PBV0822
BBC Video | Jenny McCarthy | 1997 | RR | 19.1 | |
| 24 | 34 | 7 | CREATURE COMFORTS | REATURE COMFORTS BBC Video Animatici | | | | | |
| 19 | 10 | 3 | SPICE GIRLS: ONE HOUR OF POWER | R OF POWER Werner Home Video 363553 Spice Girls | | | | н | |
| 19 | 11 | 3 | DIANA: THE PEOPLE'S PRINCESS | MVP Homs Entertainment MVP750 | Various Artists | 1997 | R | 14 | |
| 17 | 11 | 11 | SPICE GIRLS: GIRL POWERI-THE
UNAUTHORIZED BIOGRAPHY | MVP Home Entertainment 801 | Spice Girls | 1997 | NR | 19.9 | |
| 32 | NE | | PANTERA: 3-WATCH IT GO | Elektra Entertaxement 40195 | Pantona | 1997 | NR | 19 1 | |
| 18 | 10 | 10 | SPAWN O | HBO Home Video
Winner Home Video 91425 | Animated | 1997 | NR | 77 1 | |
| 20 | n | 9 | THE SIMPSONS: TRIPLE PACK | FaxVideo 4102951 | | | | | |
| 17 | 23 | - | | ALC/Pipper LDC | Elizabeth Berkoley | 1992 | | 10.0 | |
| | | - | WILLIAM SHAKESPEARE'S ROMEO | Pioneer Entertainment 1370 | | | | | |
| 32 | 22 | 34 | & JULIET | FaxVideo 8737 | Clare Danes | 1596 | PG-13 | 191 | |
| 19 | 11 | 7 | OPRAH: MAKE THE CONNECTION | Buena Vista Home Video 60428 | Oprah Winfrey | 1997 | 16. | 223 | |
| 24 | 34 | 7 | RANSOM | Touchstons Home Video
Buena Vista Home Video 8295 | Mel Gibson
Rene Russo | 1996 | R | 13.5 | |
| 19 | NE | ** | BOUND | Republic Pictures Home Video 6298 | Jennifer Tilly
Gina Gorshon | 1995 | R | 163 | |
| 26 | 34 | 34 | JUNGLE 2 JUNGLE | Walt Disney Home Video
Buena Vista Home Video 60329 | Tim Allen
Martin Short | 1997 | <i>P</i> 6 | 22 1 | |
| 17 | NE | ** | MARS ATTACKS! | Warner Home Video 14480 | Jack Nicholson
Glenn Close | 1996 | PG-13 | 18.9 | |
| 19 | NE | - | PLAYBOY'S SORORITY GIRLS | Playboy Home Video
Universal Music Video Dist. PBV0813 | Various Artists | 1997 | HR | 19 5 | |
| 29 | 29 | 7 THE X-FILES BOX SET: VOL. 5 | | FraVideo 4105 | David Duchowny | 1912 | 18 | 31.5 | |
| 39 | NE | · · | PLAYBOY'S FROTIC UNDERGROUND | Plavbov Home Video | Gillian Anderson
Various Artists | 1907 | | 10.4 | |
| | | | | Universal Music Video Dist. PBV0803 | John Travolta | | | - | |
| 32 | RE-E | | GREASE A* | Paramount Home Video 1108
Pisyboy Home Video | Olivia Newton-John | 1978 | PG | 14.9 | |
| 32 | 34 | 15 | FARRAH FAWCETT: ALL OF ME | Universal Music Video Dist. PBV0812 | Farrah Fawcett | 1997 | NR | 18.9 | |
| 32 | NE | ** | URBAN COWBOY | Paramount Home Video 1285 | John Travolta
Debra Winger | 1996 | <i>P</i> 6 | 14.9 | |
| 34 | 39 | 12 | THE FIRST WIVES CLUB | Paramount Home Video 326123 | Diane Kenton
Goldie Hawn | 1995 | PG | 14.9 | |
| 35 | RE-E | ATRI | WARRIORS OF VIRTUE | MGM/UA Home Video
Warner Home Video M5/6284 | Ryan Jeffers | 1997 | PG | 19.9 | |
| 36 | 20 | 6 | DIANA: A CELEBRATION | BBC Video
FoxVideo 537 | Various Artists | 1997 | NR | 14 1 | |
| 37 | 19 | 4 | WILD AMERICA | Warner Home Video 15580 | | | | | |
| 38 | 35 | 131 | STAR WARS: SPECIAL EDITION | ForWiden 60973 | Mark Hamil | 1977 | PG. | 19.9 | |
| 39 | NE | | HANSON: TULSA, TOKYO AND
THE MIDDLE OF NOWHERE | PolyGram Video 4400479233 | Harrison Ford | 1912 | HR. | 19.9 | |
| - | 1.000 | | THE MIDDLE OF NOWHERE
RIVERDANCE-LIVE FROM NEW | (| Various Artists | | | | |
| 40 | NE | NÞ | YORK CITY | Columbia TriStar Home Video 79940 | 1917 | HR. | 24.3 | | |

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EXPLOSIVE STA

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comes the hit Starring IGE CUITE and



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A searing action thriller at an ex-freedom fighter wh everything to save Ice Cube (Friday, Anaconda Elizabeth Hurley Austin Powers, Passenger 57 Ving Rhames (Con Air Mission Impossible) Rated R. Approx. VHS# N4436V, C sh vention VHS# N4560V

Pierce Brosnan (James Bond, Dante's Peak) faces off with Star Trek's Patrick Stewart (Conspiracy Theory) in a daring Alistalr MacLean adventure. Rated R. Approx. 98 min VHS# N4159V.

(John Carpenter's Vampires) and Lance Henriksen ("Millennium" -TV Series) star in this action thriller about a

renegade cop who'll do whatever it takes to get the job done. R. Approx. 87 min., VHS# N4058V.



Thomas Ian Griffith

FORCE II: FORCE ON FORCE Stacle Randall is the only agent who can eliminate a squad of assassins in this hard-hitting sequel to the original

action thriller. Rated B. Approx. 68 min., VHS# N4037V, E



TIMEBOMB

98 min

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Bryan Genesse stars in this powerfu action film with phenomenal sturts

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special effects. Rated R. Approx

DETONATOR II: NIGHT WATCH *

Plerce Brosnan is a U.S. sov who teams up with Alexandra Paul (Spy Hard) in an edge-ofyour-seat thriller. Reted R. Approx. 99 min., VHS# N4306V, 📮

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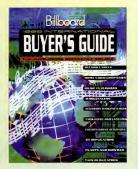
DIE ** Frank Zagarino is an ex-Marine who is fighting for his life in this explosive action thriller. Rated R. Appen Approx. 99 mil

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Billboard's 1998 International Buyer's Guide



If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big flun in the music and video business, we suggest that you order your own copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out.

IBG 98 brings you more than 16,000 listings including record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations frms, schools, nettratiament attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Phys. you'll fund more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank taxe.

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BOB

Home Video

MERCHANTS & MARKETING

'Rumble In Jungle' Flick Goes For 2nd Round On Video

BY JIM BESSMAN

NEW YORK—With the re-pricing of PolyGram Video's "When We Were Kings," this year's Academy Awardwinning documentary has a fighting chance to reach a wider audience than the movie captured in theaters and as a rental release.

The Leon Gast-directed DASFilms Ltd. production chronicled the legendary 1974 "Rumble In The Jungle" heavyweight title fight between Muhammad Ali and George Foreman. Ali reclaimed the championship in one of boxing history's most dramatle moments.

Released for rental last July, the movie has been reduced to \$19.55 list and is available in both letterbox and pan-and-scan formats. The DVD version was simultaneously re-priced to \$29.95.

"I'm sure there will be a slow, steady build," anys David Sonenberg, producer of "When We Were Kings." Sonenberg heads JAS Communications, parent of both DASFilms and the Mercury Records-distributed DAS Label, which released the movie's soundtrack album.

Bill

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"Unlike most major theatrical films, which play in as many as 3,000 theaters, ours opened in just a few cities in seven theaters," Somenberg says." It broadened to 50 aftor the Oscars, but our total theaters were only 200, and we never had any TV advertising. So in terms of reaching a younger demo, we were treated as an art-house film.

"But we're talking about one of the most popular men on the planet—certainly an international lcon and a pangenerational hero who held the world stage for almost three decades. We can tell from the outpouring of praise which we experienced at the Oscars and from the New York and Los Angeles film critics" associations and other groups that this is an angeland lim."

PolyGram Video director of thatrial markoting Charlie Weir note that the rental release of "When We Were Kinga" was supported with "Win IL Before You Can Own IL" promotions at key stations in the top 25 radio martest. Print ads rain in Movieline, and PolyGram took 300 spots on the Clasie Sports caller network during a twoweek promotion when All was heralded as "Athlete of the Week," seen in some of his fights, and interviewed extensively.

The pattern is being repeated for sell-through. PolyGram has taken radio time and another as in Movieline and has teamed with its Mercury Records affiliate to promote the title via the label's college reps. They're setting up screenings and soundtrack giveaways on or near campuses.

"All really is an icon for more than his generation," says Weir. "He's a major figure in black history who basically changed sports. He's somebody that everybody remembers and needs to learn about. So a lot of colleges will get behind this type of film, and we get in through the back door."

Weir thinks the soundtrack, which featured concert performances by many of the era's major black music stars in an accompanying musical spectacular billed as the "African Wordgiate interest in the movie. The special nature of the documentary, he says, should also make it a particularly attractive item for DVD owners, whose buying habits resemble those of CD collectors.

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Buena Vista Home Video 60428 | 22 ! |
| t | 23 | TIGER WOODS: SON, HERO & CHAMPION
FoxVideo (CB5 Video) 4098 | 14 58 | 2 | 2 | 7 | DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS
Parade Video 908 | 12.5 |
| E | wÞ | THE OFFICIAL 1997 WORLD SERIES VIDEO
Onon Home Video 91097 | 15 58 | 3 | 3 | 99 | THE GRIND WORKOUT: FITNESS WITH FLAVA+
Sony Music Video 49796 | 12 ! |
| 5 | 53 | THIS WEEK IN BRISEMALL 20 YEARS OF UNFORGETTIBLE PLAYS & BLOOPERS
Orion Home Video 96002 | 14 58 | 4 | 4 | 53 | CRUNCH: FAT BLASTER PLUS
Anchor Bay Entertainment SV10092 | 95 |
| 0 | 9 | NFL GREATEST GAMES: THE ICE BOWL
PolyGram Video 8006304643 | 19.95 | 5 | 8 | 43 | THE GRIND WORKOUT: STRENGTH AND FITNESS+
Sony Music Video 49805 | 12.9 |
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FoxVideo (CBS/Fox) 8452 | 15 98 | 9 | 6 | 31 | THE FIRM: FIRM STRENGTH
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FoxVideo (CBS/Fox) 5770 | 15 98 | 10 | 17 | 31 | THE FIRM: FIRM CARDIO
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Onon Home Video 95019 | 13.58 | 20 | 20 | 57 | DAISY FUENTES: TOTALLY FIT WORKOUT
WarnerVision Entertainment 51760 | 19.2 |

ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theathrcally released programs, 25,000 units and \$1 million at suggested retail for northeating at these. OTR platisms certification for sale of 250,000 units or a dolar volume of 316 million at retail for theathrcally mileesed programs, or 50,000 units or \$2 million at suggested retails for enclosedual times. 01907, billioned@HI Communications.

DECEMBER 6, 1997 VIDEOS FOR HOLIDAYS

(Continued from page 78)

with Columbia providing the countercards, Harris says

Billboard.

"We wanted to be part of this promotion." maintains Tom Corson, Columbia Records senior VP. The soundtrack. released in late June just before the movie opened, had sold some 2 million conies before the essentte release

Working together, the record and home video labels created a joint 30-second TV spot and a display that holds videos and 30 CDs. "We've made about 25,000 available and expect to have them all snapped up," Carson adds, "This is our first real opportunity to create a national promotion with Columbia Tri-Star and is a real testament to team work

The theatrical Web site, a big attraction for summer surfers, is being tweaked for home video. Harris says and has "intriguing new elements." "Men In Black" is the theme for the home video site through the holidays into early 1998.

It will be promoted on all the major Internet semices with a memium rash on America Online's "Entertainment Asylum" and on the major search engines, such as Yahoo! and Excite. And "Men In Black" is hot-linked to Sony Music's Web site as well.

Columbia's "My Best Friend's Wedding," which arrives in stores on cassette and DVD Dec. 9, will also have a Web and CD presence. "We'll be doing some joint radio promotions in key man kets with Epic Records, which produced the charted soundtrack," Harris says. "We're still in the learning phase and continue to examine the different assets and deficits of online marketing for home video

She emphasizes, "We're experimenting each time we add to our foundation. as it's nice to have a model to build on. [The Internet] is a playground to try a few things, and we expect to build a learning curve that will pay increasing dividends in the future.

U.K. GOV'T PROPOSES (Continued from page 79)

output... Video is at very much the cutting edge of the development of many of these important economic sectors

Movies and video had benefited in particular from this new approach, he said. "I believe over the course of the last six months we have been able to demonstrate, in relation particularly to film, this government is very serious about doing what we can to help. We have put tax incentives in the budget, something the film industry has been asking for for years at Downing Street. We were able to do it within eight weeks of coming into office.

"We launched the lottery franchises for film, which are designed to have a run of good movies emerging from the consortia that the money has gone to rather than just one-off spectaculars."

In addition, the government was anxious to help the creative sector over one of its principal bugbears, that of piracy and copyright theft.

"We want to put real muscle from the government behind getting international agreements that we need in this respect," Smith said. "One of the things we are anxious to ratify as rapid-ly as possible is the [World Intellectual Property Organisation] treaty. [Recently] I was in the United States talking to people in the administration and Congress about their process of ratification of the treaty and what we can do to help see it through. I want to seek the earliest legislative opportunity to do that."

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Sony Music Video 49710 | John Denvor | UF | 19. |
| 26 | 24 | 198 | LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130 | Stevie Ray Vaughan
And Double Trouble | U | 19 |
| 29 | 31 | 194 | LIVE AT THE ACROPOLIS A"
Private Alusic 8445 Video 82163 | Yanni | U | 19. |
| 30 | 19 | 19 | THE GREATEST HITS VIDEO COLLECTION | Brooks & Dunn | UF | 19 |
| 32 | 24 | 36 | WHO THEN NOW?
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DECEMBER 6, 1997

○ RMA gold cert for takes of 25,000 units for video singles, ● RIAA gold cert, for takes of 50,000 units for SF or UF video, A, RIAA, plantam cert, for sales of 50,000 units for video, relative solution takes of or UL video, C RIAA gold cert. For SF or UF video, cert. For S

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Columbia TriStar Home Video | Skad Pitt |
| 18 16
19 18 | 1. | DOUBLE TEAM (%) | | inter Claude can Dage |
| 19 18 | 4 | | 63233 | Dennis Rodman |
| | | NIGHT FALLS ON MANHATTAN (8) | Republic Pictures Home Video
62/92 | Antly Garcia
Richard Dreyfuss |
| | 18 | SLING BLADE (R) | Nitemax Home Entertainment
Buena Vista Home Video 10487 | Billy Bob Thornton |
| 20 19 | 18 | DONNIE BRASCO (R) | Columbia TriStar Home Video
82513 | Al Pacino
Johnny Depp |
| 21 NE | WÞ | GONE FISHIN' #0 | Hollywood Pictures Home Video
Buena Vista Home Video 9179 | Joe Pesci
Danny Glover |
| 22 26 | 19 | ABSOLUTE POWER (R) | Warner Home Wideo 2508 | Clint Eastwood
Gene Hackman |
| 23 21 | 21 | SCREAM (R) | Dimension Home Video
Buene Viste Home Video 10499 | Neve Campbell
Drew Berrymore |
| 24 23 | 14 | EVERYONE SAYS I LOVE YOU (0) | Niramax Home Extertainment
Buena Viste Home Video 10466 | Woody Atten
Goldie Hawn |
| 29 25 | 16 | FATHER'S DAY (PG-13) | Warner Horee Wideo 15386 | Robin Wittems
Billy Crystal |
| 29 20 | 6 | THAT GLD FEELING (FG-13) | Universal Studies Home Video
83214 | Bette Midler
Dennis Fanna |
| 27 16 | 16 | DANTE'S PEAK (PG-13) | Universal Studios Home Video
83389 | Pierce Brosnen
Linda Ramilton |
| 29 35 | 6 | WILD AMERICA VO | Warner Home Wideo 15580 | Jonathan Taylor Thur:
Devon Sawa |
| 29 22 | 16 | MURDER AT 1600 (0) | Warner Home Video 14915 | Wesley Scripes
Diane Lane |
| 30 30 | 15 | CRASH (NC-17) | New Line Home Video
Watter Home Video N4565 | Holly Hunter
James Spader |
| 31 22 | 2 | BARS. (/G-13) | New Line Home Video
Warner Hame Video Ni4413 | Halle Berry
Martin Landau |
| 31 30 | 2 | ANOTHER 9 1/2 WEEKS (7) | Trimark Home Video 6685 | Mickey Roude
Angle Exchant |
| 33 16 | 3 | WALKING THUNDER (D) | Rated Gee 4001 | John Derver
James Read |
| 34 24 | 4 | THE SIXTH MAN (PG-13) | Touchstone Home Video
Buena Vista Home Video 10444 | Marion Wayans
Kadeem Hardison |
| 35 27 | 3 | NOWHERE ID | New Lite Home Video
Warner Home Video N4395 | Shannen Doherty
Christina Applegat |
| 36 39 | 2 | CONSEQUENCES N.M. (R) | Columbia TriStar Home Video
8/2693 | Vincent Gallo |
| 37 33 | 26 | SWINGERS (R) | Miranax Home Entertainment
Buena Vista Home Video 10483 | Jon Faveau
Vince Maughin |
| 38 40 | 15 | BOOTY CALL (8) | Columbia TeStar Home Video
94953 | Jamie Foxx
Tommy Devidson |
| 39 38 | 14 | MOTHER (FG-13) | Paramount Home Video 332473 | Albert Brooks
Debbie Reynolos |
| 40 37 | 10 | MCHALE'S NAVY (PG) | Universal Studios Home Video
83213 | Tom Arnold
David Alan Giner |

Billboard.

HMRT

4 THE FIFTH ELEMENT (PG-13)

5 ALISTIN DOWERS (00.12

5

6 BREAKDOWN (2)

29 2 FACE/OFF (8)

THE LOST WORLD:

BATMAN & ROBIN (FG-13)

ROMY & MICHELE'S

14 3 ADDICTED TO LOVE (D)

12 12 3 JINGLE ALL THE WAY (PG)

13 10 9 THE SAINT (PG-12)

VEX ě

2 5 3

> 6 5 GROSSE POINT BLANK (S)

. 8 LUR LINE (PG.11)

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11 8 7 ANACONDA (75-13

8 TITLE (Rating)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

Imprint Princ Netributing Label, Catalog Number Perfo

Jell Goldblure Richard Atesho

Michael Meyers

Elizabeth Marine

Jan Carry

John Cusark

George Clooner

Arrest Schuper

Kathleen Quertier

Instruction

inter Travell

Mira Sorvino

Linh Keelerne

Meg Ryan

Ice Oube

Amold Sch Sinbad

Eisabeth Shue

Meg Hyari Matthew Bri

No. 1 * * *

New Line Home Video

Warner Home Video N3965

Universal Studios Home Video

Holywood Pictures Home Video Buena Vista Home Video 1004

Paramount Home Video 334543

Parameter Home Video 330553

Buena Vista Home Video 10438

Persenant Mone Mose 071597

Touchstone Home Video

Warter Home Video 15252

Fordulation 415/2

Warner Mone Molec 165/00

Columbus Telder Horse Mider

Reviews&Previews



POP

► VARIOUS ARTISTS Music From The Metion Picture Tomorrow Networe Dies PRODUCTRF: warrows ALM 31454 0830 With an excellent score by David Arnold

and Janes Bond-worthy yongs by Sheryl Crow (the lish track) and k.d. Jang (the superfor "Surrender"), the last et Bheel sometries is the best in description of the superformation of the superdynamic reworking of Monty Norman's "James Bond Theme," the album is a sonic companion to one of the most in-sonic companion to one of the most theory of chema. A rends, in advantally, is also the force behind the equally supertribute focusing Jgg Phy, Almee Urbhane focustring Jgg Phy, Almee

OIAHANN CARROLL The Time Of My Life PRODUCER: Ettore Strat Sterling 1015

Whether size costs her ballads or wings lightly, this classy singer/actrees offers an appealing after-bours infinacy on a program of 12 standards. Speaking of class, the songe stem from Stephens Sondheim, Cole Porter, Duice Ellington, Harold Arlen, and Alan Jay Engelser, Sondheim, Cole Porter, Duice Ellington, Harold Arlen, and Alan Jay Lerner, among objects; even a song with a more contemporary flavor, Los Massally at Noger For You, "is for instally and the second participation of the drop features master accompanist Mike Renzi on keybaards.

COUNTRY

MATT KING Five O'Clock Hero PRCOUCER: Gary Monis

Allastic 82981 Prolific North Carolina songwriter Matt

King's debut album has been long awaited by Nashville's songwriter fans and they're not likely to be disappointed by it. King wrote or co-wrote all 11 songs here, and they're crisp examples of his Appalachian sensibility. It helps that he has a convincing tranhadour's voice, but it isn't always used to best advantage. The title cut, for example, is perfectly suited to his dry, laconic delivery, but "I Wrote The Book" tries to be uck Owens-ish raceborse of a song. which it is not and which he can't keep up with. And production bells and whis tles on the song "Pray For Hardwood" oniy detract fr om the iyrics' impact Overall, though, this debut presents King as a very promising talent.

JAZZ MELISSA WALKER

May i Feel PRODUCTS: Gay Bartz Enja 9335 With her second album (and label debut), Canadian-born, New Yorkbased vocalist Melissa Walker stakes ber claim as one of the most sensitive





HOURY 138 The dark-horse winner of the 1997 Mer-cury Music Prize, "New Forms" marks how drum'n'bass-seen in the U.S. as a niche category-is recognized in the U.K. as a genre as relevant as pop, hiphop, or rock. Roni Size and his crew, Reprazent, combine live instrumentation with studio samples, as a drummer, acoustic bassist, guitarist, and vocalist perform alongside programmers, key-boardists, and a DJ. The resultant tracks exude the heat of funk and the rawness of a jazz jam. First single own Paper Bag" is built on twangy guitar riffs that jut out like flirty hips over the song's rubber-band rhythms. while "Digital" showcases igricist Onallee's narcotic rasp gliding over g funk beats. With its first disc dedicat to vocal tunes and its second to instru-mentals, "New Forms" denotes drum'n bass's future directions

and engeigen of young jaca singers. Backed by a cree Wat Restarce the singstilling and work of veteran player/prosing and work of veteran player/protection of the singer of the singer of the basic of her hubbands. Versil Staffert, Walker exuels a warm, creanily rich tome bat carcesses next hatdnicht as Johanny Mandel ''. Time For Jow'' Dear. 'Other highlight: include the gradit, Braufian inconcision of 'Dancing In The Wings'' and the yearring. 'Dear.' Other highlight: include the press, and the yearring of the press, and the yearring of the press, and the yearring of the brist, uppenpo wring through 'What A Little Monolight Can De' and a mark, weinging Links on Mika Olis Reprets.' Bart's wirk yas lies.

KEITH JARRETT The Impulse Years, 1973-1974 REISSUE PRODUCER En Michael

malasticous 23 manual energy and a second search of the search host work of feduces and Paul Motian. (He led a Scandinavian quartet simulment, Charle Hades, and Paul Motian. (He led a Scandinavian quartet simulmetric search of the search of the search of the metric search of the search of the search of the metric search of the search of the search of the feducation of the search of the search of the feducation of the search of the search of the feducation of the search of the search of the feducation of the search of the search of the feducation of the search of the search of the feducation of the search of the search of the feducation of the search of the search of the feducation of the search of the

SPOTLIGHT



TA IA SEVELLE Toys Of Vanity UCER RJ Ros 550 Music 68074 Minneapolis native Taja Sevelle makes a successful transformation from a purveyor of lite, trendy dance pop to a singer/songwriter/ performer of considerable merit. Led by the seductive track "I&1," the album seethes with creative energy that defies categorization The product of an artist who has orbed a multitude of influen and shaped them into a sound all ber own, "Toys Of Vanity" touches on pop, rock, R&B, dance, and hip-hop. Besides "I&1," the album includes the scratchy grooves of "A Lot Like You," the grand arrangement of balad "Us," the soulful five of "I Feel" (festuring Demond), and the sultry, dreamy "Making Love To The Air A turnsround record for an artist whose gifts are only now coming to the fore

LATIN

Cella's Duets

RMM 82201

This smart package of some of Cella Cruris greatest vocal collaboration highlights this versatile talent and irrepresstible ambasades of Latine trepleal sounds as she effortlessly teams with a broad transpe of singing tatans, including Brazilian pop superstar Caetano Veloso, solaero superso Oscar Diedon, and Los Fabulosos Cuillans' emotive front man, Vientios, The fast-moving set also contains two of Crurs' biggest dusc hits: "Usted Abuod" with asian notable Willie Coldon on "La

VITAL REISSUES*

these acquisited only with his latterday "Stanlards" serves will be annually day "Stanlards" serves will be annually the serves of the servest serves and the servest serves and the servest serves of the servest index that yielded the multilitered latterator, and uncelled practic form the invokes that yielded the multilitered constains the richly Tunky, R&I -berived grownes of the "Thermann blands" serves while reads runn "Blandsmann" blands and disc represents the leaver-tud workshown while runts runn "Blandsmann" blands and Gao Barbert's terlinand. Ince pairs of Impujuel al almost.

SPOTLIGHT



SANDI PATTY Artist Of My Soul PRODUCER B Word 7019911501/809 After last year's Christmas album and a busy schedule of symphony dates during which she rformed Christian tanes and pop classics. Sandi Patty returns what she does best on this stunning contemporary Christian album, which features some of the best inspirational tunes she has recorded in years. Her shim-mering soprane takes center stage on each track, and she approaches each song with a renewed passion for her craft Among the highlights are the lusb title track, the spectacolar ballad "Always," and the delicate-ly beautiful "Breathe On Me." An outstanding effort from a diva whose gift has always been appreciated in Christian music circles and beyond.

Candela" with Dominican pop/ballad diva Angela Carrasco.

WORLD MUSIC New ORLEANS KLEZMER ALL-STARS The Bit Kloth

PRODUCERS, Joe Ferry, New Orleans Klepmer All Stars Shanachie 6026

The label debut for this genre-crossing. heroically nutty Crescent City ensemble is a raucous showcase for its wild spin on the nonular Eastern European revival Driven by aggressi ely rolling, N'awlins-styled umming, NOKAS augments the familiar klermer lineup with electric guitars and basses, Hammond B-3, and other timbral innovations. Among its few traditional themes is a tango-ized treatment of "Palestina" and a manic arrangement o "Di Zilberne Chasene (The Silver Wedding)." Excellent originals are marked by the gracefully keening clarinet of "A Viennese Freilach," the tempestuously bittersweet harmonies of "Chaye!," the no-wave guitar soloing on "The Trio," and such tunes as "Klip Klop" and "Bweep, Bweep," which reveal equal influences of electric Miles Davis and Spike Jones.

CLASSICAL * PETER SCULTHORPE: Port Essington, etc. Australian Chamber Orchestra, Richard Tognet

The control of the co

muse is the lossly landscape Down Under, the expression a learnast privat privat privat privat restring or others as learnasts between diascstring or not string terms and the string of the string or and solve cells maked in neurring queeness of Scalaburge's writing, but the most attrings work here is the early queeness of Scalaburge's writing, but the most attrings work here is the early in, strings, and pervasion. Absolutely essential contemporary music. Distributed costiek Australia by HNH International.

CONTEMPORARY CHRISTIAN

The Climb

Star Song 0168

The fa her-and-son duo of Jeoffrey and Aaron Benward has previously released two stellar albums marked by passionate rocals and insightful lyrics, h at this new release takes the pair to another level artistically. The trademark soulful vocals are still here, with Aaron taking lead more frequently and father Jeoffrey adding th se celestial harmonies, but what sets this project apart is that the singing is driven by edgier more live sounding production. The Benwards' passionate d ery is equally matched by the vibrancy evident in each track. But production and performance aren't the only elements of a great album; the songs are the corner-stone, and "The Climb" has numerous winners, including the title cut, "Moment Of Mercy," and "Leave A Legacy," which were penned by Aaron Benward, Jeff Silvey, and Lowell Alexander. The beautiful Kevin Stokea/Connie Harrington ballad "Heal Me" is one of the album's finest moments. This incredible set will be readily embraced by the duo's longtime fansand should easily win the Benwards a legion of new listeners.

CHRISTMAS

SWV A Special Christmas PRODUCERS Michael J. Powell, Phil Temple, Res Rideout RCA 87539

VARIOUS ARTISTS A Country Superstar Christmas PRODUCENS: vanous Hip-0 40068

VARIOUS ARTISTS The Edge Of Christmas; The Coolest Christmas Catibbean Christmas PRODUCERS without Oglie 81585: 25182; 89106

VARIOUS ARTISTS A Home For The Holidays—Phoenix House PRODUCERS-versus Herranetace/Nercury 314 538 295

ASLEEP AT THE WHEEL Merry Texas Christmas, Y'AR PRODUCER, Ray Benson High Street 72902 10355

WRIOUS ARTISTS The Soul Train Christmas Starfest Album PRCOUCERS: various Epic 88679

VARIOUS ARTISTS The Soul Of Christmas—A Cellic Music Celebration With Thomas Macra PRODUCERS- various Upsys/Temmy Bey 12182

ABURDENS: by TOMOTO Relates allowing the network datas to allow and and address and and and address an

Reviews & Previews



POP

CELINE DIDN My Heart Will Go On (Love Theme From "Titanic") (4-40) PRODUCERS Walter Ataquately, James Homer WRITERS, J. Homer, W. Jacoing PUBLISHERS: Famous, ASCAP, Ensentring, BMI 550 Music/Epic 3742 toto Sony) (casaste angle) Now that the novel Streisand dust "Tell Him" has run its course, Dion disciples can begin properly enjoying the return of their diva with this stately ballad. Featured on both her new "Let'e Talk About Love" and the soundtrack to "Titanic." the song woos with romantic lyrics and a melancholy melody that is fleshed out with a weeping flute colo. There's no deny ing that Dion can hit notes that shatter ass-and ehe does so here-but it's a pleasure to hear her build slowly and remind listeners of her ability to nack yolumes of emotion in a whisper. A fine eingle that will add a much-needed touch of class to every station it graces

JEWEL Angel Standing By 0.37 PRODUCER BE

WRITER Jewel FUBLISHER Wiggly Tooth, ASCAP

Atlantic 8326 content single Here is one more portion of Jewel's mega-huge "Pieces Of You"—and it's, hy far, the st affecting and original offe radio so far. Jewel travels to the higher regions of her vocal range, weightlessly gliding over a delicate acoustic guitar melody with soft, poetic lyrics. Even if you're not a fan of this artist (though most apparently are), this eingle has the pot cy to change your mind. Have a listen.

SARAH McLACHLAN Sweet Surrender (4.00) PROCUCER: Pierre Marchand WRITER, S. McLechie

PUBLISHERS SonwATV Songs/Type, BMI Arista 3423 (c/c 846) (causes arge) McLachlan follows "Building A Mystery' with an equally infectious, gently rocking jam. The focus is never too far from her seautifully evocative voice or her richly matic lyrics. For those who need some thing sticky to grah hold of, "Sweet Surer" has an immediate chorus and a sly mo wap of electric guitar and keyboard lines. Triple-A and rock radio started playing this one as an alhum cut. Now that it's a official single, expect top 40 to have a field day with it deservedly extending the life of the hrilliant "Surfacing" well into '98.

LL COOL 3 Father (on timore listed)

IODUCERS: Poke & Tone WRITERS IT South LC Obser S Barres G Methan G. Overbig

- Didd ISHED and Island
- Def Jam 202 (cassatte pir

'Father" is, hy far, the etrongest cut on the rap superstar's new "Phenomeno opus. Using George Michael'e "Father Figure" as its hook, the eong is anchored hy hand-clapping gospel-choir chants and a heartbreaking tale of a young man who just wanted a father in the truest sense of the word-and not the violently abusive person he got I.I. Cool J has run many a record up the Hot 100 on the strength of his ability to be a lothario, but he c mighty close to drawing tears here. If you have room for only one rap record on your station, it absolutely must be this one

* BEN FOLDS FIVE Brick (4-31)

PRODUCERS, Caleb Southern, Ben Folds TERS. E. Folds, O. Jessee PURUSHERS: Some RTV/Hair Sucker Screp. RMI 550 Music/Epic 2967 Icit Sony) (casselle sing) Rock radio tastemakers have already d this piano-driven shuffler a winner. The time has arrived for top 40 players to get in on the action. Far more clever ligent than most of what you're likely to hear on many stations, this song's lyrical metaphors and compelling romantic plot waft over instrumentation th at darts between pop simplicity and rock aggression. An excellent recording that is exemplary of what you'll find on the band's debut disc. "Whatever And Ever Amen."

* BARRY WHITE & CHR/S ROCK Basketball Jones (3.44) PRODUCERS: Ken Ross, Lou Adler, Jamie Jazz

WRITERS T. Chorg, R. Marin PUBLISHER: India, ASCAP Warner Sunset/Atlantic #365 torone CD

College radio and thrill-seeking late-night jocks will probably be the only ones to add Basketball Jones" to their playlists, hut it's a gem nonetheless. Rock, with his offkilter, semi-ignorant ad-libs, pairs up with a defiantly straight-laced and still-sultry White to relay the story of a baskethall addiction gone awry. Worth its weight in laughs—it was penned hy comedy icons eech & Chong-the track would actualby be a pleasant add to the ho-hum of a ty be a present and to the no-num of a constantly recycled playlist. "Basketball Jones" can be found on the still-plush Space Jam" soundtrack

PATRIZIA Voices In My Head (423

ODUCERS, Joe Tucci, Billy Brown WRITERS J. Tucci, P. Flaro, B. Brown PLIQUEHERS Rocks/Eite Streetsongs/Pati Poph/R Control ASCAR

Babbios 72018 (eb f) A true reflection of the artist's soul, "Volces 1n My Head" reveals the pain and bit-terness love can hring to an individual. The suspenseful rhythmic beats, accomp nied hy melodic violina, make this potential hit single a welcome addition to the dance music world. Patrizia's beautiful wrise is for sure as unique as her name

R & B

► E-A-SKI FEATURING MONTELL JORDAN

10.011 ODUCERS: E-A-Ski, CMT, John Krashna WRITERS F.A.Shi CMT M Jordan PUBLISHER SHA CMT ASCAP Relativity 0571 transits signals re'e chemistry a-hrewin' betwe E-A-excuse me, Mr. Ski-and Jordan on the hit-bound "Showdown." The abun-dance of active ingredients involved-an intricately complex, R&B-adaptable funk track; the undeniably confident, albeit arrogant lyrica: Jordan's testy chorus: and Mr. Ski's stand-at-attention aura-ensure the rap hit's positive attraction to pro-grammers at R&B and crossover radio ers are bound to find a piece of the track they can keep for then ing "Showdown" a recurring add on their mental playlists.

* CARL HENRY I'm Thinking (4-05)

PRODUCERS Cacil Collins, Laurel Ajorien, Jon Van WRITERS- Jan Woo, Carl He THE SHER REPORTED & ASCA STMITTP or lated CMC Music 9705 (promo CD) For just a pinch over four minutes, Henry rekindles the flames left since the late '80s, when musicianship ruled R&B. A eimple and melodic ballad, "I'm Thinking is one of those tracks you remember hearing in your sleep as the radio was set low to an R&B adult radio program. Henry reeks sentimentality as he croons over a tingling, guitar-licked track, fully utilizing his moment under the spotlight. The cho-rus will rerun itself in the minds of listeners, though they may not take the extra step to request it at radio. In these tough times for india artists at R&B radio, even if he's never heard from again, Henry can rest assured that he's made at least one great record

WILL DOWNING All About You ore trong to PRODUCER, Danvi Simmons WRITER, not listed PUBLISHER: not listed Mercury 315 Job Paklowel Here is another great R&B piece to add to your collection. The smooth and calm rhythm of the track, along with Downing'e soothing voice, makes this single a wonderfully relaxing listening experienceparticularly during serence early-morning moments. "All About You" manages to take the listener away from life's everyday etress and craziness. From Downing's new Mercury disc. "Invitation Only."

AT LAST No Me Without You (no timing lists PROCUCER Bryan Williams

WRITERS B. Williams, D. Milley, T Swanson, M. Brunson PUBLISHERS- Bry Bel/Stave B , BMI Place One 4100 (CD single Hey, mainstream rap lovers, listen up! Here's a great one for ya. The undeniably eatchy con bination of this male trio's vois

esteny comparation of this male trip s voic es makes this single a seamless listening effort. The act is young, talented, and rife with potential for a long and succes career. So give "At Last" a chance.

COUNTRY

PAUL BRANDT What's Come Over You (3-24) PRODUCER Josh Leo WRITERS G Nelson O Swander

PUBLISHERS: W B M / Miss Jennifer, SESAC, Warner-Terreriege BMI Reprise 9104 (s/s Warner Bros.) (CD)

Reprise initially released "A Little In Love" as the first single from Brandt's sophomore alhum. However, it recently issued a press release stating it had decid-ed not to continue working that single due to the positive feedback it's gotten on "What's Come Over You" as an album cut. The song is a poignant ballad that should prove to be a real winner for Brandt. The lyric is powerful, and it's a perfect show case for his deep and affecting vocal style. This should draw much-deserved attention to his fine album "Outside The Frame."

+ JASON SELLERS That Does It (247) PRODUCER: Chrs. Farren WRITERS, J. Sellers, A. Cunningham PUBLISHERS Standards Writers Group/Jubrie Lee/ Ferrous/Song Matters, ASCAP BNA 65321 (s/s 6443) (CD pr The second single from Sellers' outstanding BNA debut album is a beautiful ballad Co-written hy Sellers and Austin Cunningham, it's a song anyone who'e been ecarred by love and then finally finds the right person will readily relate to. Sellers has a uniquely textured voice that shines on this pretty ballad. Let'e hope this will perk up programmers' ears and make this boy the star he deserves to be.

RIVER ROAD Somebody Will (2-42)

WRITER O. Gerza

ffect

PRODUCERS: Scott Hendricks, Gary Nicholson WRITERS W Aldedge, & Crister, S.O. Jones PUBLISHERS: Rick Hall/Watertown/BMG, ASCAF Capitol 12331 (CD promo This isn't one of those singles that knocks your socks off immediately. Instead, the

slowly ingratiating hook gently reels you in with repeated listening. The lyric is really strong, and the lead vocalist deliv-ers a skilled performance. This tune has a really radio-friendly feel that should help boost this group's profile.

DANCE

BLUEBOY Sand 0.15-15 ROOKEER, Rhanbox WRITERS M Gregory, Blackmon PUBLISHER: WarrenChappell, ASCAP REMIRERS- The Sol Brothers, Farley & Heller, Eric "E-Smoove" Miller, David "Skyluice" Biegel Playland 53294 tob Priore) (construction angle) The follow-up to the act's hreakthrough hit "Remember Me" shows it joining Priority's rising new dance imprint, Play land Records. It's an association that should help elevate Blueboy to higher pop visibility while the group maintains a solid rep in the hardcore dance arena. In its original form, "Sandman" chugs with funk authority. Remixed to the hilt by a posse of club stars, it's transformed into a lively house anthem with definite disco colors. The best of the bunch is delivered hy Eric "E-Smoove" Miller, who injects some tasty R&B flavor in his version.

AC

ENYA Only If 13 18 PRODUCER: Nicky Rvan WRITER out liste PUBLISHERS, FMI Sanay/FMLStackwood, BMI leprise 9054 (of Warner Bres.) ICD single Taken from her new hest of collection "Paint The Sky With Stars," Enya d ers yet another great single. "Only If" is as peaceful and memorahly melodic as any other of her inspirational, soul-puri-fying songs, which traditionally are etched with a unique combination of hackground voices with drums and violin linee. It's a combination that makes all her songs seem antique, almoet, if not angelic. Enya can many times take her listeners into another dir on alto gether, and this single is a fine example of that

PETER WHITE FEATURING KENNY LATTI-MORE River (4 030

WRITER J. Mitche PUBLISHERS- SonyiATV Tunes, ASCAP Columbia 3276 ton Sonyt transette singlet Guitarist. White enlists the lovely voice of Lattimore for a jazz/soul hallad rendering of Joni Mitchell's folk classic The song'e Christmas references will make this an easy bet for programm though the meat of the tune and annan

hem, tying everything together in an irresistible package that's destined to set rock radio on its ear. Be among the

WRITERS M.O Johnson, J. Hal PUBLISHER Henrible Songs, AS visis Songe, ASCAI EastWest 9914 Ice Da The lines dividing jeep soul and ingly fine effect here. Featured on the erthcoming multi-act compilat "Rhythm & Quad 165, Volume One," this hit-bound single benefits tremes dously from the production of Mixzo, who has been at the helm of julcy ams hy Goodie Moh and Immature His obvious affection for soulful, diva styled vocals instantly elevate this engaging Atlanta-based female duo es and plush keyhoards open the potential for an audience stretching heyond pop and R&B and into the ohso-hip electronica realm

ent chemistry between Lattimore and Whita will keep it active on AC airwaves for months into the new year.

* STEVE COHEN | Want Everything (3.12)

PRODUCER: Jack Piccarl WRITER, S. Cohen

PUBLICHED and Int

icane 04932 (CD curt) Although Cohen has begun winning the deserved acclaim of the gay community for being out in hie intelligent music, there is plenty here for everyone to hond with. Working in a spare inetrumental setting fueled mainly hy piano lines. Cohen's rasov voice gives empathetic weight to a well-drawn eong steeped in the melodrama of an unraveling relationship. Follow the lyrics closely (an easy thing to do, given the song'e simple and infectious melody), and you'll see that love is the same on both sides of the fence. Contact: 215-790-1091

RAP

WC Just Clownin' (4-01) PRODUCERS. WC, Crazy Toones. Buttlecat WRITERS: W. Calhoun, K. Gilla PUBLISHERS- Base Pipe/Vent Non/Farrous, ASCAP Payday 7659 (CD segle) While the current hip-bop generation is familiar with WC mostly from his West-side Connection affiliation, "Just Clownin'" serves to remind folks that he'e a veteran in the game as the visionary of WC & the Maad Circle (of which Coolio was a part) and his resulting solo career. Retelling his street and recording history by mentioning acts that were hot when he was running the streets, he forewarns youngsters not to test him, as he mastered the tricks they are trying for the first time MATS BOO.

CHRISTMAS

PERRY PAYNE Santa Claus Won't Get Lit Up (At The Trailer Park Gate This Year) 12:56 lurbens 214 (CD sentel Contact: 212-749-9164. PATSY "Kid" Santa Claus/Happy Holly-Oay

eny 2255 for Contact: 212-371-4142.

JIMMY BUFFETT Christmas Island (2.55) Margaritaville/NCA 1019 (co Uni (CD prevo)

BAY STEVENS Little Doummer Box Next Door MCA Nashville 1018 (c/s Unit ICD single)

SHANIA TWAIN God Bless The Child (3 48) cury 137 tote PenGrant) (CD promot

B.E. TAYLOR Joy To The World (5-11) Chrisbae 409 ICCort

DAVIO BENOIT FEATURING MICHAEL FRANKS Amas Time is Here (3.05" GRP 5257 (CD single)

ISLEY BROTHERS FEATURING RONALD ISLEY ecial Gift (4-00) Island 7369 (C) prove)

CHRIS SMITHER Coventry Carol (3 15) Hightone 8050 (CD promo)

NORMAN BROWN Charlie Brown Christmas

Arr 314307 (glo Metowel) ICD promet

SALSOUL DRCHESTRA Meny Christmas All on The Right Stuff 10976 ICD out

LOU RAWLS What Are You Doing New Year's The Right Stuff 10975 (10 month)

GIPSY KINGS Navidad (3.27) blue 36928 (CD cut)

GEEP FOREST & LOKUA KANZA Ave Maria ca con nhhan 36929 (CD out)

clever words and taut melody are uni-fying elements of this musical may-SINCLES, PIOSI |>) Inversions with the guides char pointed. (BRISC POID) (a). Hwe releases, regardless of pointed char action, which he revewer high recommends bacases of their musical meet. NOV MON DOTIONNH's high give re-and-sogen to Large Figs. Biotechar (b). Which is a start of the sta

rock guitars roll with a retro-pop gle that will remind sharp cars of Dave Edmunds and Nick Lowe. Garza'e

K.P. & ENVYI Swing My Way (4.05)

NEW & NOTEWORTHY

DAVID GARZA Discoball World up ton Wide Open 667 100 pres Garza is an enigmatic newcomer who

clearly is too impatient to wait for the major-lahel promotional machine to kick in and make him the star he needa to be. Though he has a cut on the imminent high-profile soundtrack to "Great Expectations" and a set due to "Great Expectations" and a se in early '98 on Lava/Atlantic, the singer/tunesmith is vigorously hawk-ing an EP available on his own Wide Open indie label. "Discoball World" opens inside more. "Disconal World" opens the must-have "The 4-Track Manifesto" with an off-the-wall hierd of potentially incompatible sounds. As urgent, breakbeat-flevored rhythms thereaten to flevored rhythms ds. A= trol, his coy vocal is distorted and manipulated to hip "downtown" -all while layers of acoustic

Reviews & Previews



HOME VIDEO

BUG CITY: BEETLES

Schlessinger Media 25 minutes, \$29.95

One of a whopping 10 new program that explore the lowly world of bugs, "Beetles" takes to the classroom and the great outdoors to teach children the finer points of the insect universe. Host-ed by "Addams Family" star Cbristina Ricci, the tape features some fascinating microscopic photography that reveals all sorts of beetle facts from body structure to habitat to social behavior. Helping Ricci spread the word is the Insect Zoo director for the Natural History Muse puppet named Bugsy Seagull. Contact: 800-843-3620 um in Los Angeles and a wise-cracking

CONNECT: A NEW ECOLOGICAL PARADIGM lapc Baby Pr 25 mitutes, \$39.95

This powerful call to action is aimed squarely at youth who want to get better acquainted with Mother Earth hut might not know where to start. And who better to help spread the message of empowerment than current pop culture icons Michael Stipe of R.E.M. and Adam Yauch of the Reastie Boys who lends ctory words. The meat of the few introdu program is footage of a conference beld last year in Santa Cruz, Calif., where 40 activists from around the globe met to hash out prohlems and share deas. The footage was culled from an MTV Earth Day special that aired earli-er this year. Interviews and conference coverage are interspersed with a variety of nature footage, most of it nplifting and some-such as a still of dead fish rotting in a polluted river-downright devastating. This tape is a terrific first step to getting involved in preserving onment. Contact: 888-456-22

GREAT MINDS DF BUSINESS

ola En SO minutes each, \$19.98 each, \$79.98 for be

These five tapes feature Forbes senior editor Gretchen Morgenson interview ing five modern visionaries and are a fascinating do-it-yourself lesson in bow to get ahead in ha iness. The featured five are a formidable hunch: former Fed-eral Reserve Chairman Paul Volker, Intel Corp. CEO Andrew Grove, Ameri can Girl's Collection founder Pleas **Rowland**, Federal Express chief Fred Smith and former Magellan Fund man ager Peter Lynch. Morgenson's straightforward question-and-answer format enables her subjects to shed light on a variety of industry segments, including finance, management, marketing, invest ing, and entrepreneurship. Contact: 206-284-4700

B.J.'s DARE TO DRUM SERIES Wishingwell Productions 30 minutes each, \$19.50

Parents who fear the day their child wants to start drumming in the base ment or garage might not want this video series in the house. But the three half-hour tapes provide pretty harms ruction that just might make their child's percussion phase more bearable Crea d hy a kid for kids, the tapes are hosted by an 11-year-old boy who runs through a crash course in drumming, from instrument parts and setup to some solid playing tips. Although the values aren't much to sing about and B.J.'s instruction appears to be heavily scripted, the program is a unique take on the music instruction

genre and presents a gentle entry that some young musicians might appreciate Contact: 717-627-2816.

PAUL MCCAPTNEY, IN THE WORLD TONIGHT Rhane Harne Vid

65 minutes, \$19.98 If McCartney fans walk away with any

overriding feeling from this new long form video, it probably will be that this is a guy who likes to have a good time. Is a guy who likes to have a good some. Pieced together during the recording of his recent alhum "Flaming Pie," the tape is a chain of stories told hy McCartney. His musings include an explanation of the alhum's title song. which was taken from the name of a short story John Lennon published that became a private joke. Other insights include his thoughts on turning 40, his favorite way to spend a peaceful Sunday afternoon, and reminiscences about the Beatles years. Complementing these are snippets and videoclips from several "Flaming Pie" songs, including the title track, "Little Willow," "In The World Tonight," and "Heaven On A Sunday."

SHIRLEY CAESAR: LIVE IN CONCERT Word Gospel Records 70 minutes, \$19.95

She has racked up a trophy room full of Grammy, Dove, Stellar, and other music

industry swards but Ceesar ion't rest. ing on h er laureis. One of gospel music's continual bright stars, she gives a stand up performance here from a recentiv filmed "evening of worship" with guest Bishop T.D. Jakes. The 11 songs included in the evening's repertoire range from "You're Next In Line For A Miracle" to "Who'll Be A Witness" to "How I Love Jesus" to "Sweeping Through The City," all of which were culled from her atest album, "A Miracle In Harlem Longtime fans of the artist will notice a few new things this time around, includer embracing of the contemporary ing h gospel movement. A spirited hour of wing music and messages. Contact: 801-533-6694

APTHUP'S NEW PURPY

I N

aty Wate 30 minutes, \$12.98 Lots of kids dream of owning an adorable new puppy, but few realize the responsibility involved in taking care of and training a dog. This new tale, star ring America's favorite animated aard-vark, gives the inside scoop on everything from house training to harking on and. When Artbur realizes that he may have to give his new best friend away if he can't get the puppy to behave, he begins to take his role as pet owner more seriously. Also included on the

tana la "Rustar's Diro Dila ma " in ich Arthur's school friend been obsessed with dinostors after a field trip to a museum. When he finds what appears to be an old bone, the only ques tion is whether it is dinosaur or dinner remains. Also new from Random House is "Arthur's Chicken Pox." which finds Arthur in an itchy hind just before the rcus rolls into town. Contact: 212-940-

IRISH DANCE

Fast Forward Marketin 60 minutes, \$12.95 The success of "Riverdance" and "Lord Of The Dance" has spawned a line of ar wannabes on several continents This two-video set offers some historical perspective to the fancy footwork that is capturing a new generation of dancers. Using the Emerald Isle as its focal point. the program lets traditional Irish dancers tell the story of the dance through words and their feet. It also els around the globe, from Australia to North America, to check in on other who are devoting their hearts and sould to spreading the joy of this slice of Irish life. Contact: 310-306-3200.

FOR THE RECORD:

The phone number for "Geri-Fit" (Bill. board, Nov. 15) is 888-GERIFIT.

PAUL MCCARTNEY: MANY YEARS FROM NOW By Barry Miles Henry Holt 654 pages, \$27.50

Early in "Paul McCartney: Many Years From Now," author Barry Miles claims that much of the infor mation reporters gathered about the Beatles during the height of Beatlemania turned out to be false. "It is from these garbled quotes, lies, and utter fabrications that much of the received knowledge of the Beatles' story is taken," he

Here, Miles attempts to set the record straight about McCartney and his role in the Beatles by presenting the story through the singer/songwriter's own words. The book is a candid and incredibly comprehensive biography largely based on 35 interviews Miles cor ducted with McCartney from 1991 to 1996

A longtime friend of McCartney, Miles was co-founder of the London avant-garde shop Indica Books and Gallery and the underground newspaper International Times, two projects that be worked on with McCartney, Miles later ran Zapple, the spoken-word label of the Beatles' Apple Records.

Central to the story is McCartney's relationship with the late John Lennon, both as songwriters and close friends.

The book apana nearly every nook and cranny of Beatles bistory but first uncovers Lennon and McCartney's early days of songwriting and friendship.

While in the band the Quarry Men during the late 1950s, the two teenagers grieved similar tragedies. McCartney's mother died eight months before he met Lennon, and Lennon's mother was later killed by a speeding police car.



PRINT

act," Miles writes. Throughout the book, McCartney's thoughts on songwriting are delightful, and sometimes bawdy. During the 1965 filming of "Help! McCartney woke up one day with a lovely tune in his head. "The lyrics used to go, 'Scrambled eggs, oh, my baby, how I love your legs . . .,' " McCartney recalls. Amazingly, the song became the ballad "Yesterday

Later in the book, McCartney talks about "Hey Jude," the Beatles' most successful single. He con ceived it while driving to visit Lennon's first wife, Cynthia, and their son Julian, after the Lennons' divorce. "This time I started with the idea, 'Hey Jules,' which was Julian. don't make it bad, take a sad song and make it better." McCartney says,



Miles delves into the making of each Beatles album in a fascinating way. While "Rubber Soul" and "Revolver" unleashed beautifully crafted songs like "Norwegian Wood" and "Eleanor Rigby," they also marked the Beatles' transfo mation into a studio sensation. An especially interesting section of the book deals with the making of "Sgt. Pepper's Lonely Hearts Club Band," a record in which the band members tried to show their siter. egos and diversity. McCartney remarks that "we could do a bit of B.B. King, a bit of Stockhausen, a bit of Albert Ayler, a bit of Ravi Sbankar, a bit of 'Pet Sounds' [the Beach Boys' album] ... there was no pigeonholing like there [had] been before "

The book also touches on the cultural climate that sbaped the Beatles career and includes rem brances of the Rolling Stones, Jimi Hendrix, and Bob Dylan, who McCartney claims introduced the Beatles to marijuana.

But topics like the Beatles' embracing of pot (the song "Got To Get You Into My Life" was all about it), LSD, and their meditation retreat in India with the Maharishi Mahesh Yogi are explored too abundantly.

Miles also offers insight into Linda McCartney, Yoko Ono, manager Brian Epstein, producer George Martin, and others close to the hand.

While many biographies of such length might inspire yawning, "Paul McCartney: Many Years From Now" is a compelling read.

Lennon's eventual heroin abuse, his falling out with McCartney just before the Beatles' breakup, and the infighting over business control of the band will make you sad, but the overall tone of this book is uplifting. JEFFREY L. PERLAH

ENTER*ACTIVE

CRASH BANDICOOT 2, CORTEX STRIKES BACK

e/Naughty Dog Sony PlayStation

PlayStation's signature character is back and in rare form as he pairs with former nemesis Dr. Non Cortex to save the Earth from destruction. A brilliant overhaul of its predecessor, this edition is one of the glossiest and most oved console sequels yet. In addition to having more animated characters, each cleverly themed course is brimming with surprise and challenge. The winter environments are excep-tionally delightful in this addictive hollday smash

AUDIO BOOKS

THE CHILDREN'S BOOK OF HEROES Edited by William J. Bennett Read by Elsyne Bennett, Andre Bras Patricis Kalember, and Campbell Scott Simon & Schuster Audio 70 minutes (shrideed) \$12 SRN 0.671.57629.1 Former U.S. Secretary of Education Rennett continues his successful series of "Virtues" books with this fine collection of stories that illustrate herolam in all forms. It's a diverse collection, ranging from mythical heroes like Thes who bravely slays a monster, to real-life heroes like Jackie Rohinson Helen Keller, and Mother Teresa. In addition to these larger-than-life inspirations. the audio includes a charming children's story about a town in w everyone pitches in and helps whenever

they see a need THE GHOST

By Danielle Ste

Read by Ine Gritasi **BOO** Audio

6 bours (abris ad) \$75.05 Sen 0.551.47882.6

Steel's latest novel starts off promising hut hecomes predictable and flawed. London architect Charlie Waterston's blissfully happy life is crashing down around him as his wife of 10 years saves him and his company transfe him to New York, a city he hates. He takes a six-month leave of absence to get a grip on his losses and rents an old ouse in New England, where he sees the ghost of a beantiful woman, Sarah son. He then finds her diaries and Ferguson. Hs than tinds per unarise as begins to read them, and at that point the book goes downhill. In 1789, Sarah ran away from her abusive husband in England and sailed to America, where she hravely started a new life in the wilderness and gradually learned to ove and trust a new man. Paralleling this story, Charlie meets Francesca, a woman scarred by love who needs to learn to let down her guard and love again. There are four cassettes in this audio, and hy the heginning of tape two, it's obvious where the story is going, with Sarab's tale alternating with Charlie's. In addition to the predictability, there are some annoying features. Sarah's supposed "diaries are not presented as diary entries at all, but as a novel-within-a-novel, complete with the inner thoughts of other characters that Sarah couldn't possibly know. In addition, reader Joe Grifasi doesn't attempt any accents, even when they're specifically described, Includ ing the British-born Sarab. It's particarly comie to hear a character named Francols, who is described as speaking with a strong French accent tinged hy Indian inflections, portrayed in a blanc American tone. Grifasi has only two a bland voices: one for all the male characters and a alightiv higher one for all the female characters.

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BILLBOARD DECEMBER 6, 1997



LABELS KEY IN TO BOOKS' MESSAGES

(Continued from page 5)

The compilation features 15 tracks, including an original song by Liz Story, and a booklet containing thoughts from the author.

"Capturing the book on CD was a challenge," says Windham Hill senior director of field marketing Grace Newman, "but the booklet and quotes from Neale keeps the book in the forefront, and the music reflects the enlightening and uplifting experience of reading the book."

Walsch says the selections "musically" keep the apirit of the book, which poses possible answers to some of life's mysteries.

"It was difficult choosing the songs hecause all of the ones they sent me were wonderful in one way or another," says the 55-year-old former radio talk-show host. "But some of the music spoke to my heart, and those are the ones I selected."

Story says translating the book into music wasn't a difficult task. "I had been working on a lot of spiritual works, so this was easy to do," she says. "It's a wonderful book, and its spirit wasn't far from what I had already been doing."

Earlier last month, Earthtone Records released "Transformation Of Mind," featuring original music from former Tangerine Dream member Christopher Franke, who also owns Sonic Images, which markets Earthtone releases.

Franke describes the alhum as a soundtrack to Chopra's 1991 book "Unconditional Life"; readings from the book by the author are also included on the CD.

"The idea is that this is a score for the dialogue, with the music reflecting the words of the book," says Franke. "It's a musical interpretation."

Other recent audio companions include "Munic For The Soul," keyed to Moore's 1992 "Care of The Soul: A Guide For Cultivating Depth And Sacredness In Everyday Life," which was issued by Angel Records.

The label also released a liketitled companion piece to Gray's "Men Are From Mars, Women Are From Venus." The collection of romantic duets has sold 17,000 units since its April 1 release, according to SoundScan. "Music For The Soul." which fea-

"Music For The Soul," which features classical works, was released March 25 and has sold 5,800 units, according to SoundScan.

Although these books and their audio companions are meant to heal and soothe the soul, their commercial appeal also makes them ripe for

RHINO

(Continued from page 13)

Flash & the Furious Five, Kurtis Blow, the Meters, Wilson Pickett, Slave, and War. "We wanted to make sure we got a good cross section of masic, from the doo-wop era to the blues to the present," says Newell. In addition to "Black History In

In addition to "Black History In Music: Songs Of A People," Rhino is sponsoring an easay contest for high school students called "The Black History In Music Scholarship," Contestants will be asked to write about the role black music has played in American history and in their own lives.

The winner, chosen by Rhino and Lifetime Learning Systems, will receive a \$10,000 college acholarship. Entry forms will be available at Borders Books & Music stores and from teachers of the curriculum.

spinoff merchandise.

"The audio enhances the experience of the book, but not everyone is going to be able to pick up and read the book all the time." says Windham Hill's Newman. "But they can pop in the CD anytime."

Changes in the retail environment, meanwhile, have opened new opportunities to tie in book and audio releases.

"There are more mainstream retailers with books and music under the same roof, and labels have discovered that it gives them an ability to market music to hook readers," says Borders Books & Music new age music buyer Brian Meclemens. "It's a good platform."

But Newman says that the lahel doesn't expect the market for these releases to open widely. "I don't think we'll get a totally new audience, but with 'Conversations With God' being so mainstream, it can bring in more people." he says.

Walsch's book has sold 1.5 million copies, according to Newman.

The brand names of Chopra, Walsch, and others have also enabled labels to capitalize on an established franchise.

"Moore is already a recognized brand, and the same consumers that bought his book buy classical music occasionally," says Angel VP of sales (U.S.) Aimee Gautreau. The "Care Of The Soul" book

The "Care Of The Soul" book spent 46 weeks on The New York Times' best-sellers list.

She adds that creating a more contemporary compilation for Gray's book was meant to appeal to the "Mars, Venus" reader.

** Men Are From Mars, Women ** Men Are From Mars, Women Are From Venus' had more heartland appeal," she says, "and the people who read that book listen to adult contemporary radio and music."

Songs on the compilation include "Endless Love" hy Diana Ross and Lionel Richie, "Reunited" by Peaches & Herh, and "Tonight I Celebrate My Love" by Peabo Bryson and Roberts Flack.

Other labels are also trying to capitalize on the brand names of spiritual growth.

Rhino Records, for example, is negotiating to release audio companions to the successful "Chicken Soup For The Soul" series hy Jack Canfield.

A spokesman for the label says the deal is not complete, but he expects the company to have product out on the market next fall. "Chicken Soup For The Soul," first released as a book in 1994, has more than 60 related items out on the market, including follow-up books, calendars, and audiobooks.

Walsch has released a follow-np book, and a third is expected next fail, but Windham Hill has no plans to release additional titles from the authon. However, the label is considering other books. "We're a spiritually based label, and for ua, this is a natural expansion," says Newman. Angel has no other book and audio

Angel has no other book and audio companions on the schedule either, sccording to a label spokeswoman.

While many labels are making deals with new age authors, Omaha, Neb.-based American Gramaphone is taking a somewhat different tack, having created a Christmas pop-up book and eight-track CD from its star act, Manheim Steamroller.

Available in stores now, "My Little Christmas Tree & Other Christmas Bedtime Stories" also includes a read-along storybook and is the brainchild of label founder Chip Davis, who also wrote the mnsic. Retail price is \$29.95.

Each track corresponds to a story in the book, which features popular Christmas stories. Six of the tracks were previously released, hut two were written especially for package. "Parents can read the book while

ratents can read the book while listening to the music in the background, and the kids can play with the pop-up book," says American Gramaphone director of sales (U.S.) Dwight Montjar. "It's really a multimedia item."

Monitar says the new package has allowed the company to increase its distribution into bookstores, which previously hadn't carried Mannheim Steamroller product.

The label also created a merchandiser for music accounts that carries the package plus all of Mannheim Steamroller's Christmas product.

Montjar says the positive response to the Christmas package has prompted Davis to begin working on pop-up books for the label's 28-year-old "Fresh Aire" series.

Each title in the seven-album series will have a companion book, and two or three new songs may be added, Montjar says.

The first four releases, revolving around the four seasons, are expected in the spring of 1999.

"The lead time for these books is enormous," says Montjar. "But it's a good way to revitalize the catalog."

INXS' HUTCHENCE MOURNED IN AUSTRALIA, WORLDWIDE

(Continued from page 13)

were 75% sold.

The band membera—brothers Andrew, Jon, and Tim Parrias; Garry Beers; and Kirk Pengily received the news of Hutchence's death while awaiting his arrival forbour before his body had been found by a hotel staff member. The tour was canceled; the shocked band is in seclusion. The band members released a statement extending their family and otherwise asked the media to respect their privacy.

Martha Trup, the band's manager, said in a statement, "There are no words to express the loss of someone like Michael. He was an amazingly kind and loving soul who brought Joy to all of us who knew him. We were blessed to have Michael in this world and will forever miss his absence in 1t."

Says Gary Grant, the former agent and longtime friend of the band who worked on the tour, "Michael is never a brooding person. The band is absolutely like a family, and they've gone into their own world to try and comprehend [how] he could do something like this."

Hutchence's parents released a statement, saying, 'On behalf of the entire Hutchence family, we are extremely shocked and deeply saddened by the sudden death of our son, Michael. Michael was an inspiring talent who touched many people around the world with his work and will be greatly missed. As we try to come to terms with our tragedy, we come to terms with our tragedy.

Mutchenes had earlier been in the U.S. talking to filmmakers, including Michael Douglas, about movie projects. He played a drug-addicted punk rocker in the Aussie drama "Dogs In Space" and 19th-century romantic poch Percy Bysake Shelley in Roger Corman's "Frankenstein Unbound" and passed on roles in "Priscills: Queen Of The Desert," "Crash," and "Tango" due to band commitments.

Hutchenness Hutchenness mother of his 16-month-old daughter, Heavenly Hiraani Tiger Lily, had contemplated relocating from Yates' native London to Sydney to escape the British tabloid press. Yates was offered a radio show in Sydney and was megoliating an offer from TV production company Artment show for the Ton network, for which Hutchence would have heen creative producer.

Born in Sydney and raised in Hong Kong and Hollywood, Calif., Hutchence was 17 when INXS began its rise from the Australian pub-rock scene to hard touring throughout the world. The band's sexy funk rock attracted a white and black audience in the U.S., where the act was signed to Atlantic.

At its peak, INXS enjoyed a series of top five singles, including "Need You Tonight" (which won five MTV awards in 1988), "Devil Inside," "New Sensation," and "Suicide Blonde." Its hit albums includde "Listen Like Thieves" (No. 1, 1986), "Kick" (No. 3, 1987), and "X" (No. 5, 1990).

Later releases "Welcome To Wherever You Are" (1992), "Full Moon Dirty Hearts" (1993), and "Elegantly Wasted" (1997)—the latter the first of a reported \$36 million, five-album deal with Mercury—did not fare as well. But a survey in Business Review Weekly placed INXS at No. 21 among the country's top earners. Mercury U.S. did not have any

Mercury U.S. did not have any comment on the singer's death by press time.

Immediately after news of Hutchence's death spread, stores in Sydney reported selling out the band's 10-album catalog.

Assistance in preparing this story was provided by Melinda Newman in New York.

PERSIAN CLASSICAL MUSIC FINDS U.S. EARS (Continued from page 13)

featuring Parviz Meshkatian on the otherworldly sounds of the santur, a three-octave dulcimer.

Shahrokh Yadegari founded Kresshuch five years ago and has seen a rise in the popularity of Persian classical mulci that's been like "night and day," with the label" sales increasing 150% since last year. Yadegari is also a concert organizer. "Were nd just a production house," he says. "We're tied closely with the artists and try to work as one with them to spread the word on Persian classical music."

Kereshmeh's hest markets are Los Angeles (which Yadgari estimates has an Iranian population of more than 500,000, San Francisco, New York, and Washington, D.C. The label's wares are distributed in France by Media Seven, with arrangements in the works for Germany, Switzerland, and the Netherland. Kereshmeh also has an extenaive, weil-traveled Internet sits: ww.kcreshmeh.com.

"Eastern Apertures" saw a provisional issue as a cassette-only release last year and has undergone a thorough digital remastering for CD. Other upcoming Kereshmeh offerings include albums by two of the greatest Iranian female vocaliats, Sima Bina and Parisa. Those discs are due out by March 21, the start of the Persian New Year.

One admirer of Kereshnnehr estalog and of Persian classical music in general is Britton Dornquast, proprietor of Hear's Music, a retail shop, mail-order house, and label tilfilliment company in Tueson, Ariz. "Kereshneh is a greak little label—they'r creally dialed into have quality liner notes, decent artwork—which can be a problem with this sort of music—and good recording quality."

A fan of "Eastern Apertures" on cassette, Dornquast plans to make a healthy buy of the upcoming CD. Now that Interest in Persian classical music has "exploded" in the past few years, he says, his shop carries about 60 such titles, which is just "a tip of the iceberg of what we can ext."

Dornquast says that with world

music, more than any other genre, the key to aslies it consumer exponare. That belief is the impetus for his shop's complete "try before your buy" policy, and further to that end, Derquast publishes print and elsetronic versions of his "World Music Catalog & Roview He also co-hose the weekly two-hour "Global Musican XXCI "tryes" in posititation that play—Persian classical, whattwer, he assys, "my phome rings of the hook at the store the next day."

World music is 50% of sales at the World music is 50% of sales at the full-service Hear's Music, Dornnational offerings going up every year. Still, even though the "world is getting smaller by the day." he says, "incidents in the Middle East or wherever will create a backlash where sales will cool on a particular area.

"But you want to believe that music is pure, that it exists above all the political and religious dogma in the world. Music speaks to people beyond all that, if they let it."



PDs Pick Who Would Score On Today's Modern AC

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

Sarah McLachlan, Flona Apple, Jewel-the Lilith Fair artists, if you will-are all enjoying great success these days, due in no small part to the success of modern adult radio and the surprise acceptance of

nger/songwriters at top 40. While Fiona and Jewel are riding

dehut sets to great heights, this is McLachlan's fourth outing with Arista. So how many other triple-A or modern rock mainstays of the late '80s/early '90s would he having multi-format hits if modern AC had been available to help spread them? We canvassed triple-A PDs, who embraced McLachlan from the heginning and were first on the Apple and Jewel handwagons, about the artists they wish could have another at-hat in this friendlier world of 1997. Names that came up nearly across the board were Kate Bush, Jonatha Brooke, and even Tori Amos, all of whom remain active artista

KGSR Austin, Texas, PD Jody Denberg says, "Kate Bush comes to mind immediately. She would he mega. Ask Tori Amos and Fiona Apple." Bush's closest hrush with multi-format stardom in the U.S. was 1985's "Running Up That Hill," which went as high as No. 30 on the Hot. 100.

While he agrees with the Bush reference, Joan Armatrading is the first name that pops into the mind of Dave Einstein, Mercury's national director of adult rock promotion. "[She] was one of those types of artists that was way ahead of her time," he notes.

Einstein's list is a mix of cult heroes and artists who did have oercial breakthroughs, ranging from Melissa Etheridge Suzanne Vega (who scored two of the genre's rare crossover hits) to Joni Mitchell, k.d. lang, Emmylou Harris, Mary Chapin Carpenter, Patti Smith, Rachel Sweet, and Chrissie Hynde.

"Without [the Pretenders'] 'Stop Yonr Sohhing,' " says Einstein, "I don't think Jewel could have gotten as far as she did with 'Who Will Save Your Soul.' "

ooking within his own roster, Einstein says that if Texas' earlier records had come out today, "it would have been a much different thing."

From his seat at the helm of triple-A flagship KBCO Denver, PD Dave Benson says, "A lot of us always looked at the BoDeans and said, 'If the Gin Blossoms could explode, why not BoDeans? Why not Del Amitri?' Those are two hands that had a pretty good start before these other bands, hut it's all timing." (Both acts have, in fact, ridden the recent pop/rock revolution to one top 40 hit aplece, but neither has yet parlayed that into multi-format stardom.)

FATAL FLAW

Speaking of timing, Benson sees a fatal flaw in early triple-A artist development. "The triple-A format had a somewhat negative tendency to just embrace artists and not look for the best songs," Benson says. "The format's now come to the point where it's much more song-aware, and it's much easier to launch an artist based on a song rather than an image

KTCZ Minneapolis PD Lauren MacLeash put her head together with music director Jane Frederick-

sen and came up with a list of couldhave-been-higger artists, starting with Vega. "She was hefore her time," says MacLeash.

She also mentions Lowen & Navarro. "If they got the right producer and the right record company, they might be able to produce something that could cross over from triple-A to modern adult."

MacLeash sees the likes of Amos, Chris Isaak, Michelle Shocked, and Bruce Cockhurn as "artists who had a time when they really hit it, hut then they wandered off into some conceptual direction" and since have not courted radio with "friendly mnsie.

"Maybe another one who is set in her ways is Rickie Lee Jones," says MacLeash. "At one time with 'The Magazine' [and albums of that era], she really had her heart in it. Since then, [she] hasn't put out anything that I felt that she cared about."

Finally, observes MacLeash, "the

common thread with Jewel, Fiona and other Lilith Fair-esque acts is that the songs are pretty mainstream. They're not too deep They're not too folky. They've got good production value. There were a lot of singer/songwriters in the beginning who were better writers than performers. What these women have going for them is that they're great performers."

BOWIE HAS BEI IEVERS

Bruce Warren, music director for noncommercial WXPN Philadelphia and co-producer of the nationally syndicated "The World Cafe," kicked things into a rock gear, mentioning two acts who rode the last modern rock crossover hoom for a while

Citing David Bowie's early, less commercially successful collaborations with Brian Eno on "Low," 'Lodger," and "Heroes," he says, (Continued on next page)

newsline...



HOOTERS FOR LUNCH, GUYS? So much for the increase credibility of women in radio. RML Productions has pub-lished a "Radio Girls 1996" calendar, showcasing what it alleges are 12 of the sexiest working girls in the business in what would not be considered corporate attire. Among the willing: Ellen K. from KIIS Los Angeles, Irma Blan-co of WRCX (Rock 103.5) Chicago, Lisa Kendall of KTBZ Houston, and Joy Pons from WOSR Baltimore.

WESTWOOD NAMES GRAMMY COVERAGE. Westwood has been designated the official Grammy radio network through the year 2000, giving it exclusive global rights to the annual ceremony. Westwood One will debut its new entity Jan. 6 with the announcement of the Grammy nominees simulcast live to radio sta-tions worklwide. Also planned are short features "Grammy Moments," "Backstage At The Grammys," "The Grammy Newsletter," "Grammy Reports," and "Grammy Interactives." The network will also deliver nine two-hour specials hosted by nominees covering classical, country, smooth jazz, Latin, main-stream rock, alternative rock, top 40, R&B, and adult contemporary music.

MANCOW'S HIGH TIMES. WRCX (Rock 108.5) Chicago morning and syndicated personality Mancow Muller originated his show Nov. 20-21 from Am-terdam. "Mancow's Morning Madness" set up shop at Cafe Dante the first day, then at Amstel Brewery on the second. Amstel was a sponsor. "We're looking forward to being in a town where prostitution and marijuana are legal," Muller said. The remote coincides with High Times magazine's annu-al Cannabis Cup competition, which the station says attracts thousands of indees to Amsterda

SW PROPERTIES TO MEDIAAMERICA. MediaAmerica is reportedly set to buy SW TRUTCHILES 10 MELDADMETRICA. MediaAmetrica is reportedly set to buy three longform weekly above from Sony Multic Entertainments SW Net-works: "Country's Most Wanted," hosted by WSIX Nashville p.m. driver Carl P MayTield, and "hardDrive" and "Personal Notes," hosted by just musician Dave Kor. As tipped here in the No: 22 issue, approximately 15 SW Networks address were lot go as a result of the sale. The New York-based SW plans to the fifther were lot go as a result of the sale. The New York-based SW plans to launch three new show-prep services: a service for top 40 stations; an entertainment news network, to offer coverage of entertainment news, breaking stories, movie premieres, film festivals, and awards ceremonies; and SW Entertainment Express, which will emphasize coverage of TV, movie, and celebrity news. SW has seven other format-specific entertainment news services, including country.



Proclaiming "a playlist as hig as Texas," Dallas/Fort Worth'a KPLX. com takes country radio to a new level-the digital domain.

Live chat rooms in the "KPLX Lounge," online photos from a recent Clint Black studio performance, plus links to just about everything imaginable for country music fans draw daily hits from the station's loval listeners.

"It helps us promote and produce features that we couldn't do as well on-air but are important to our posi-tioning," says KPLX PD Smokey Rivers

An example is the site's "Racechat" chat room, sponsored in con-junction with Capitol Sports Network. "It helps car-racing fans identify KPLX as their NASCAR station while giving them the chance to talk with NASCAR drivers via the et," Rivers says.

The World Wide Weh site also gives KPLX opportunitles to do what its format does best: Promote country music. "We maintain several links to artists, labels, trade mag-azines, fan clubs, etc.," he says. "It also gives KPLX another avenue to promote our contests in detail. Not to mention our E-mail links. Listeners can reach me anytime from

the Web page. It hrings us closer to the listener than ever before." GM Dan Halyburton adds, "Our

Web site is the most powerful method-other than the radio station-of building a bond between our staff and listeners. It truly is a new way to have greater access to the station."

Midday KPLX personality Jim Tyler is the Wehmaster, keeping pages creative and current. "As I am there every day, I work closely with Dan, Smokey, and the sales and promotions departments," says vler. "Communias far as ideas and implementation ø

Tyler's company, ON AIR Soft-ware, lays claim to having developed the first affordable paperless studio system. "Over 300 radio stations in the U.S. use my OASIS, SIS, and TalkStar programs, Dan asked me what I knew about the Internet. I told him, 'Not much.' He said, 'Well, you're gonna learn. You are going to be our Webmaster.' So I visited the local offices of an [Internet service producer] and got a quick lesson in FTP and HTML. I now do all of the work from my home office, where there are no distractions other than my kids, wife, and cats."

Billboard,

Balask Oant

DECEMBER 6, 1997

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WKS | WKS. | TITLE
IMPRINT & NUMBER PROMOTION LABEL | ARTIST |
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SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
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| 2 | 2 | 2 | 21 | HOW DO 1 LIVE | LEANN RIMES |
| 3 | 3 | 3 | 19 | | BACKSTREET BOYS |
| 4 | 4 | 6 | 11 | | GARY BARLOW |
| 5 | 6 | 5 | 7 | TELL HIM BARBRA STREISAN | D - CELINE DION |
| Ē | 1 | 7 | 14 | | ALL JOHN GATES |
| 1 | 5 | 4 | 17 | TAKES A LITTLE TIME | AMY GRANT |
| ۲ | 10 | 14 | 6 | THE BEST OF LOVE + P | AICHAEL BOLTON |
| ۲ | 8 | 8 | 15 | AT THE BEGINNING RICHARD MARX | & DONNA LEWIS |
| 10 | 9 | 11 | 8 | THE GIFT JIM BRICKMAN FEAT. COLLIN RAYE | & SUSAN ASHTON |
| Ē | 11 | 12 | 8 - | BUTTERFLY
COUMDA ALEM CUT | MARIAH CAREY |
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| 15 | 15 | 9 | 17 | SILVER SPRINGS | LEETWOOD MAC |
| 16 | 20 | 21 | 4 | * * * AIRPOWER * *
HOW COULD AN ANGEL BREAK MY HEART * TONI BR
UMACE ALD/A COTOMISTA | |
| 17 | 17 | 17 | 9 | THE ONLY ONE
MEMORY ADDIMINIST | CHICAGO |
| 18 | 16 | 16 | 33 | | SHAWN COLVIN |
| 19 | 19 | 19 | 77 | CHANGE THE WORLD | ERIC CLAPTON |
| 20 | 21 | 23 | 5 | * * * AIRPOWER * *
HEY GIRL
COLUMBA ALIEM CUT | * BILLY JOEL |
| (21) | 22 | 20 | 17 / | ALL FOR YOU
UNIVERSAL 55135 | SISTER HAZEL |
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| 21 | 25 | 28 | 3 | SAND AND WATER BETH NI
REPRISE 17259 | ELSEN CHAPMAN |
| 24 | 23 | 24 | 24 | FOR ONCE IN OUR LIVES | PAUL CARRACK |
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Adult Top 40

| | | | | * * * NO. 1 * : | ★ ★ |
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| 6 | 6 | 7 | 13 | WALKIN' ON THE SUN
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| 1 | 7 | 10 | 23 | IF YOU COULD ONLY SEE
POLYDOR ALBUM CUTINAM | + TONK |
| 8 | 8 | 8 | 22 | PUSH
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| 9 | 9 | 6 | 31 | SEMI-CHARMED LIFE
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GETTEN 19416 | LISA LOEE |
| 11 | 10 | 9 | 22 | BUILDING A MYSTERY
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| (13) | 20 | 23 | 5 | 3 AM | MATCHBOX 20 |
| 14 | 13 | 13 | 58 | BARELY BREATHING | DUNCAN SHEE |
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DSC ALBUM CUTIGETED | THE SUNDAYS |
| (16) | 21 | 22 | 11 | SOMETHING ABOUT THE WAY YOU LOOK TO
ROCKET 56810BAAM | |
| 17 | 17 | 14 | 42 | ONE HEAOLIGHT
INTERSCOPE ALBUM 007 | THE WALLFLOWER: |
| 18 | 14 | 12 | 30 | HOW BIZARRE
HUH ALBUM CUT MERCURY | + OM |
| 19 | 15 | 15 | 15 | TAKES A LITTLE TIME | + AMY GRAN |
| 20 | 16 | 16 | 41 | SUNNY CAME HOME | SHAWN COLVIN |
| 21 | 18 | 17 | 15 | CRIMINAL
CLEAN SLATE 78595/WORK | FIONA APPLI |
| 22 | 22 | 19 | 20 | QUIT PLAYING GAMES (WITH MY HEART) | BACKSTREET BOY: |
| 23 | 23 | 24 | 9 | SAY WHAT YOU WANT
MERCURY ALBUM CUT | TEXA: |
| 24 | 32 | 35 | 3 | SWEET SURRENDER
ARISTA ALBUM OUT | SARAH MCLACHLA |
| | 27 | 31 | 6 | SURROUNDEO | CHANTAL KREVIAZUI |

BILLBOARD DECEMBER 6, 1997

MODERN AC (Continued from preceding page)

"There's no difference hetween the ejectronics of Bowie's 'Heroes' and the new U2 aihum," which is hailed as a hreakthrough. "[Eno and Bowie] were so ahead of their time. Those songs from Bowie work hetter now than they did hack then."

In a similar vein, Warren mentions tho Thiking Heads. "It's Remain In Light' came out todoy, it would be haired as an amhient/siectronics masterpice," he says. "That record was definitively totally a head of fis time. It still is. There's nothing out in the current crop of letertonics that comes close." Warren adds. "The Pixies were

Warren adds, "The Pixies were totally underrated and didn't get their due, sonically, lyrically. The soft/loud distortion thing [was something that] the Pixies had down really well."

He also wonders, "How would the English Beat fare with the recent ska revival?" Take a song like "Mirror In The Bathroom." You could remix them, tweak them here and there, and they'd be right up alongside Goldfinger and whatever other ska hand of the day is out."

Warren also cites the Story, the duo of Brooke and Jennifer Kimhall, as being "ahead of its time" on "Grace And Gravity" and "The Angel in The House."

Warren's list includes Jeff Buckley, Edie Brickell, Donald Fagen, Dream Academy, Prefah Sprout, John Wesley Harding, House Of Love, Darling Buds, and Ride. "Noel and Liam [Gallagher of Gasis] would be shit without Ride," be says.

WXLE Albany, N.Y., PD Neil Hunter agrees with MacLeash's take on Jones. "I'm not sure she cut through well enough," he says. And he, too, brings up the Story, which was the first time triple-A became acquainted with Brooke, who is now set for her second solo album (her first without a reference to the Story), "Io-Cent Wings."

Andrea Kart had programmed SWE Cahle Radio for years and is now doing promotion with Wind-Up. She picks up the Amou thread, saying, "The song that specifically comes to mida is 'Cornflake Girl.' If that was a brand-new single, that would happen. I can't imagine that Fiona Apple didn't hear or wasn't influenced by Tori Amos."

She still calls Mark Lanegan's "Carnival" one of her favorite songs. She also feit strongly about the Jayhawka' "Blue," Massive Attack's "Protection," and Lori Carson's "You Won't Fall" from the "Where It Goes" alhum."

Karr also cites Brooke, saying, "She has an exquisite voice and potential." With her next effort slated for an early November release, "it will he interesting to see what happens with it." Elektra's Lisa Michelson cites

Elektra's Lisa Micheison cites Brooke hut proudly reports that Tracy Chapman and Natalie Merchant, hoth Elektra artists, had done a lot of trailhlazing and happily are still around todax.

In Boston, WXRV PD Joanne Doody points to Clannad. "I loved them to death and never understood why they couldn't go anyplace," she says. "That music is so beautiful."



Radio

PROGRAMMIN

Lofty Spice? Spice Girls made a recent stop by "The Howerd Stern Show" in New York to discuss "Spiceworld," the name of their just-released album and new movie, dua in January. Stern, third from the right, is pictured hera with Victoria, Melania B., Melania C., Emma, and Geri.



Robyn is Hera. RCA's Robyn hanga with WHYI (Y100) Fort Lauderdaia, Fla., PD Rob Roberts at the station's recent 24th birthdey concert, which elso featured Real McCoy, No Mercy, Jon Secada, and Gioria Estetar. Robyn's current Hot 100 hit, "Show Ma Lova," is har second consecutive top 10 song.



O'Bliged. WAMO Pittsburgh's Sly Jock and Kris Kelley were involved in the recent Budweiser Superfest, which included the hip-hop grooxes of Mery J. Blige. Shown, from left, are morning show DJ Sly Jock, Blige, music director and midday talent Kelley, and MCA Records' Azim Rashid.

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Radio PROGRAMMING

With Hits 'Galore' And New Set Planned, The 'Never Fashionable' Cure Endures

NEVER ENOUGH: For someone ose stock and trade image embodies darkness and gloom, the Cure founder/ lead singer Robert Smith is finding life just like heaven amid a just-released greatest-hits perspective, the band's first U.S. club dates in a decade, and a new studio album due in 1998.

Add to that the fact that the group is celehrating its 20th year after selling some 24 million albums since its first single, "Killing An Arah." charted in 1979. Since that time, in fact, the Cure has become the virtual sole survivor among its class of alternative pioneers born out of the early 1980s

Smith attributes the Cure's endurance to the fact that the group has never been deemed a trendy rock icon. We have never heen a fashionable hand," he says. "Perhaps there have been times in different countries where we have been more in than out, but we've never relied on that. I think that has helped with the longevity-people judge what we do with the music.

The other factor: "I still enjoy the music, and I still want to do it.

The band's 18-track retrospective,



THE CLIDE

"Galore," released Oct. 28 on Fiction/ Elektra, covers what are arguably the band's most salient years, from 1987 to now, and includes modern rock staples like "Friday I'm In Love," "Fascination "Pictures Of You." and "Why Street. Can't I Be You?" It picks up where the Cure's 1986 platinum "Standing On A Beach—The Singles" (covering tracks from 1979 to 1986) left off

The new album, which debuted at No 32 on The Billboard 200 in the Nov. 15 issue, includes one new song, "Wrong Number," which peaked at No. 8 on last issue's Modern Rock Tracks.

The cut was recorded in the summer during sessions for the Cure's next project, which Smith hopes will hit the streets by late spring or early summer 1998. In its original form, the midtem-po "Wrong Number" included horns and female backing singers Sava Smith, however, "There was a different song hurking in there.

After its demo version was recorded with the band-whose current lineup, with Smith, consists of longtime bassist. Simon Gallup, guitarist Perry Bamonte, keyboardist Roger O'Donnell, and Jason Cooper on drums-it was presented to Smith's co-producers Mark Plati and longtime contributor Mark Saunders, who sped up the song 10 beats per minute. Then, additional guitar licks were added by ex-Tin Machine member and David Bowie collaborator Reeves Gabrels.

When Smith took the reworked track back to the band, "I played it for them, and they said, 'Oh, that's it, that's the single [for "Galore"]," be says.

Lyrically, "Wrong Numher" was based on a couple of phone calls Smith had back-to-back with friends, during



by Chuck Taylor

which he would say one thing and the other parties either weren't listening with an open mind or drew far-out con-clusions. "I took these two completely unrelated conversations and put them together," he says, illustrating that "things can get to a point where you can have huge arguments with people, look back on it, and realize that you were arguing for the same thing. It happens to the best people at times

Still, Smith stresses that the track is more about rhythm and instrumentation than the message. "I was much more concerned with the beat and the whole vibe of the song. That was more important than the individual words. With this one. I sort of returned to a kind of songwriting I had done in the early days: a jumhled incoherence. I wasn't quite sure what I wanted to say, There was just more of an essence.

The process of songwriting over the ast 20 years, Smith says, has evolved dramatically, actually becoming an increasingly challenging task for him. "When I first started, with the first few singles, I wanted to be the Buzzcocks or Elvis Costello. I was writing very upbeat, three-minute pop stuff," he says. "But within a few years, my life took a downturn, and I felt metty miserable. There was that struggle with who you are, what you are doing, those things. That's what I wrote about.

"But as you grow older and suppor edly wiser, you're supposed to know ers to questions you posed earlier in life. I suspect most people don't," Smith adds. "Now, my standards have gone up. My subjects have become broader. I don't need a mini-breakdown to write a song. As I've gotten older, I've become interested in more things, and my horizons have hroadened. The lette has more color in it." Overall, Smith thinks this second sinnal

gles collection is stronger and has had more impact than "Standing On A Beach," adding that 70% of the tracks figure into the Cure's live performances now. Even so, he says, it's tough for hi to hreak the group's work into such "easy slices. I think the band had a period from '86 to '92 where we remained pretty consistent. For me, it's been different since then.

"There are certain things musically that we often come hack to, emblems and musical motifs that just attract me. There's one particular early-'80s sound and a late-'80s sound, based on the kinds of instruments, but if you look at the whole body of work, it's impossible to say there's a definitive Cure soundexcept for my voice."

As to being influenced by what's fueling modern rock radio now: "I mostly disregard what is supposed to be contemporary; it's not of great concern to me. he says. "The music that I listen to-dance and classical stations-isn't essarily what I write.

The hand, meanwhile, has endured numerous personnel changes through the years. However, Smith says that the current lineup is the best in years. "For the first time, with the particular band we have assembled at the moment there's a kind of coherence that really brings the sound together," he says. "I think there have been times in the nast where the individuals' own diversities have made that difficult."

So far. Smith has written six tracks for the upcoming project, which the group recorded during three weeks this past summer. He says that fans can expect to recognize the band's signature calling cards, though, as with "Wrong Number," the new songs are being produced with more of a dance lean th some of its recent efforts. Again, Smithhopes to have Gabrels contribute guitar to several songs.

In the meantime, the Cure will busy itself through December playing nearly a dozen radio-station holiday shows in major markets. "I expect it to be the heaviest, darkest set we've ever played," Smith says with an air of delight. "We want to do something that people will meet with a bit of emotional impact We plan to throw in three or four songs this hand has never played before-things I haven't sung in 10 years."

Already, the Cure introduced "Galore" with two full-length, sold-out shows in October in Hollywood, Calif., and New York-its first U.S. club sets in a decade. The New York gig on Halloween was cybercast on the Internet and broadcast live on more than 60 radio stations nationwide. Both were primar-ily filled with songs from the collection. Reviews mashed about the hand's tenacity and persistently tight live skills, and nith's increasingly personable, energetic onstage demea

"There was an upbeat vibe at those shows," he acknowledges. "It was good fun, just us onstage with our crowd.

That crowd today consists of many of the thirtysomethings that have held hands with the band since the '80s, as well as an influx of fresh-faced fans of the latest thing, "One reason we've been commercially successful over the years is that we've been able to hold on to that smattering of older people lined up against the wall avoiding the chance of physical harm," Smith says with a laugh

In either case, young or old, Smith says that proponents of the band will likely remain attentive because, over the ast 20 years, the Cure has not attempted to reinvent its mission.

"I would hate it if we matured into a middle-of-the-road rock act. That doesn't appeal to me," he says. "I feel the same as I did 10 years ago. I'm still doing it for the same reasons-that's to make something. We've been fortunate that a number of people have enjoyed what we've done through the years

Hip-Hop Or Pop, Music's The Star At Stevens' 'PGC

JANUARY 1998 marks the seventh anniversary of Jay Stevens' U-Haul pulling up in front of WPGC-FM Washington, D.C. And what a long, strange trip it's been.

This spring, after routinely dominating the market for most of Stevens tenure, WPGC found itself in the unfamiliar position of being tied for second behind R&B rival WKYS. After a rearch project and subsequent shift in WPGC's own internal mind-set, the

summer Arbitron results put WPGC in first place, up 5.8-6.3 12-plus-worlds away from six months ago when, in Stevens words, the station had bottomed out.

"We were playing too much pop," he says, specifically mentioning Hanson's "Mmmbon," Bob Carlisle's "Butterfly Kiss-" and the Blackout Allstars' "I Like It." We became swayed by phone reaction an went a little too far." he adds. "It was an awakening. Our core didn't expect that type of music from us any-

more, especially when it was already available on other outlets."

Times had indeed changed: In the not-too-distant past, WPGC sported double-digit shares. "We were also used to being No. 1 18-34 and 25-54," says Stevens. "Back then, we could afford to he more hroad. Then we woke up one day and realized that the market had changed. We had to adapt, like it or not."

Part of that market shift coincided with the arrival of Bonneville top 40 WWZZ (Z104). "That's just the way things are going to be," Stevens says of the new market makeup. "Those other stations aren't going anywhere Our job was to tighten the music and focus 18-34 and dominate well encush to get the spillover into 25-54. In order for us to survive economically, we must be top five 25-54." In the summer book, WPGC was No. 4 25-54.

One early sign that change was afoot was the late-August unveiling of WPGC's current slogan, "Represent ing R&B and hip-hop," coincidently a alogan that Hot 97 has employed, "We had toyed with it before, but we decided not to dance around it any longer. Let's say what we are, he what we are and brag about it. We'd been doing it all along anyway-it was just time to say it." But Stevens is careful to note. "This is part of an ongoing evolution; it's not a format change."

With the market's black population at more than 28% of the total survey area and 70% of the D.C. metro, "in order to win in this market, you n be urban-leaning," Stevens says. "The huge TSL [time spent listening] trans-lates into huge ratings." And who exactly is that target WPGC listener? "Between 6 s.m. and 3 p.m., it's a 27-year-old black female; after 3 p.m., we tend to skew younger," he says. So with that in mind, and with the

"R&B and hip-hop" sign out front, is WPGC finally regarding itself as an R&B cutlet or does it still consider itself "top 40 for the market," a position that became increasingly difficult to defend once Z104 hit the air? "We don't care what the record companies or trade magazines call us, sava Stevens. "We play hit records for this market We're called on hy label reps from both the R&B and pop side. We're open to anyone.

Billboard. RROADCASTER OF THE WEEK JAY STEVENS Program Director WPGC-FM Washington, D.C.

Although WPGC has refocused on the 18-34 demo, Stevens still relies on morning host Donnie Simpson's upper-demo 54 heritage means a lot to this station, and his name recognition is incredible," Stevens says. "The good news is that as we evolve. Donnie is also evolving. Playing today's hits now means less oldies, but, like it or not, that's what the market dictates."

To capture more of a street sound, and as a pod to Hot 97's me. cessful artist.as-D.I

approach, Stevens recently hired MCA artist (and market native) Nonchalant for middays. Former latenighter Adimu now covers afternoons, replacing Albie Dee. It's Tigger in the No. 1-rated night show, followed by "Love Talk And Slow Jams," hosted by Jeannie Jones and self-proclaimed "sexpert" Justine Love

Dee left after seven years with WPGC for mornings at top 40 sister WXYV Baltimore. So what's the vibe around WPGC minus Alhie? "Well, it's a lot quieter," Stevens jokes. To fill that void, he recently hired music director Maurice Devoe from KKBT the Best) Los Angeles. In between, Stevens relied on assistant music director/mixer Tracy Young, who "understands the concept of flow and will continue to be involved.

Here's a recent 3 p.m. hour or "I Get WPGC: Janet Jackson. Lonely"; Timbaland & Magoo, "Luv 2 Luv U"; Junior M.A.F.I.A., "Player's Anthem"; Mary J. Blige, "A Dream"; 2Pac, "Lost Souls"; BLACKstreet, "No Diggity"; Missy "Misdemeanor" Elliott with Da Brat. "Sock It 2 Me": Foxy Brown with BLACKstreet, "Get Me Home"; Next, "Butta Love"; Puff Daddy, "All Ahout The Beniamins": and Somethin' For The People, "My Love Is The Shhh!

We're slyeve looking for those active accreasive records that make us stand out, and it's not always the singles," says Stevens, who loves to feature live or otherwise alternate versions of current hits. A live, boot-leg version of "Tyrone" hy Erykah Badu, taped at the station's birthday bash this past May, continues to light up the phones. "Those edgy, reaction records have been our trademark for 10 years," he adds. "At WPGC, the music is the star"

KEVIN CARTER

THE MODERN - D BY BRADLEY BAMBARGER -

retty faces might conceal nasty traces-ulterior motives, if you know what I mean," cautions new-generation Philly soulman G. Love. "Maybe your wildest fantasies are your worst night------

Love is talking about his No. 38 Modern Rock Love is taiking about his No. 38 Modern Rock Tracks hit "Stepping Stones," which comes from his third OKeh/Epic album, "Yeah. It's That Easy." "I wrote the song as a love story gone had, think-ing about a girl I knew," he says. "But it's also about a friend of mine who I thought was disrespecting me. Sometimes you try to give something to someone, and then they step on you. I guess when peo-ple get handed things on a silver pistter they cease to appreciate them.

"Yeah, It's That Easy" is a loose concept album

Mainetnoam Rock Tracke

Billboard.

about friendship, both the downs ("Stepping Stones," "Pull The Wool") and the ups ("I-76," "Take You There"). The record marks the first time Love has crafted a full-on studio album rather than just going in and cutting live with his Special Sauce



rhythm mates, drummer Jeff Clemens and bassist Jimmy Prescott. The new tracks feature Love playing with four band lineups, complete with contri-

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Billboard.

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roless of chart movement, Airpower awarded to those records which attain 800

butions on Hammond B-3 organ by a Zen master of funk, Dr. John.

Love is still tight with his high school buddies. although he points out that "as you get older and although ne points out that as you get out in life changes and becomes more complex, you start to think about what's going to make those relationships last. The way I see it, you got to respect peo-ple's changing. And honesty is the recipe. In the long run, friendships take less time and energy if you just show respect and practice be matter what "

Love's hometown of Philadelphia him, musically and personally, as he tion from his circle and the city's g soul music. "Philly has profoundly a am," he says. "It's got rhythm, that I

* * * No. 1 * * *

Modern Rock Tracks TRACK TITLE

1 12 TUBTHUMPING

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BLG And Mase @ Phenomenon / LL Cool lections can be heard on

"Seppore Beer Takie Het 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE Station information available at http://www.j-wave.co.jp

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| 16 | 20 | 25 | 6 | WASH IT AWAY BLACK LAB |
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| 19) | 31 | 34 | 3 | FLIP THE SWITCH THE ROLLING STONES |
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| 21) | 28 | 28 | 4 | HUSH + KULA SHAKER |
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BREATHE

40 RE-ENTRY 15 ing an inc BILLBOARD DECEMBER 6, 1997

Music Video

PROGRAMMING

Women's Portraval In Vids **Debated At Billboard Confab**

SEXIST VIDEOS? The portrayal of women as sex objects in music videos sparked heated debate at many panel discussions during the 19th annual Billboard Music Video Conference, held Nov. 20-22 at the Beverly Hilton in Beverly Hills, Calif.

During the Nov. 22 "The Kids Speak" panel, which featured a focus group of 12 teenagers from diverse backgrounds, most of the teens complained about a double standard in music video. As one observed, "The men don't have to be good-looking, but women always have to be thin and look beautiful, like supermodels." Others

talked about how women in music videos often wear revealing clothes. while men don't seem to be held to the same fashion standards.

The debate over female images in music video continued during the directors' panel held the same day. Nigel Dick of Squeak Pictures said, "During the '80s, I've certainly been guilty of doing those kind of [sexistl videos, but most of the time, it's the artist who demands that those kind of videos be made." At the artists' nanel

singer Carnie Wilson said, "Let's face it: Sex sells. I didn't get into this business to make videos,

but I know it comes with the package. While many audience members and panelists called for artists and direc tors to take more responsibility for how they portray women in music videos, other conference attendees disagreed, saying that music videos are about escapism and that parents, not music video-makers, have the main responsibility in influencing kids.

THIS & THAT: Other issues addressed during the conference included the rising cost of producing videos at a time when record compa nies are beginning to cut back on video promotion and production budgets.

Modern rock artist Poe, who spoke at the Nov. 22 artists' panel, said her videos cost \$40,000-\$60,000-far below the six-figure range expected from many artists. "I think when you have less money, it forces you to be more creative," she said.

During the directors' panel, Liz Friedlander of D.N.A. commented, "I feel more responsible for a project if it's a great artist and song, as opposed to what kind of budget I've been given."

On how video treatments should be undled, director Kevin Kerslake of Silvey/Co. said, "If people come to you with ideas, people should respect the copyright boundaries. If it's your treatment, you should be compensated."

During the "Regional Programming" panel, where reps from videos shows faced off with reps from record companies, the consensus was that if a show wants more cooperation from labels, it has the responsibility to send more reports and air checks to the label. As panel moderator Kevin Ferd of Newark, N.J.-based "Power Play" said, "Don't wait for the labels to come to you. You have to go to them."

The community/partnership theme was ever-present at the "Video Production And Programming" panel. When asked what it takes to get a video on a national network, pane Lewis Largent, VP of music and artists at MTV, said: "It comes down to having a great song." As for mak-ing videos, Largent added that artists shouldn't be afraid to take chances and "do something different" that will stand out from the pack.

WHAT THE KIDS WANT: If the

teenage focus group was any indication, MTV's popularity seems to be waning among its target demographic. Most of the panelists named VH1 or BET as their favorite music video channel instead of MTV One teenager summed the reason why: up "MTV doesn't show that much music anymore." Nearly all the teenage panelists said that they hought an artist's album

by Carla Hay

TH€

E

fied as particularly influential in choosing what music to purchase. The panelists also cited bright colors and fashion as two of the main factors that capture their interest when watching music vidor

When asked what they would like to see more of in music videos, the majority of the teens called for better story ity of the teens caueu on according the teens caueu on a second read and the teens caueu on a second read to the teens the teens teens to the teens teens to the teens t and having more "real people" in videos. One panelist concluded, "I'm sick of seeing men [in videos] who think they're pimps.

A NEW IMAGE: During the conference, a new music video coalition known as International Media & Advertising Group in Entertainment (I.M.A.G.E.) was announced during the "Urban Issues" panel. I.M.A.G.E. which is headed by president Michael E. Kelly of the Phoenix video shows "The Breeze" and "L. IVE. " is aimed at promoting and providing a voice for independently produced music video

LM.A.G.E. has several member programs, including New York's "Dare TV," Los Angeles' "Video 28," Philadelphia's "Urban X-Pressions," San Francisco's "California Music Channel," St. Louis' "Hot Expres-sions," and Asia's "Splash Tee Vee." I.M.A.G.E. hopes to offer group mar-keting and advertising rates for its program members. Membership is free and nonexclusive. For more information on LM.A.G.E., contact Chuck Williams, VP of sales and marketing, at 850-894-3662 or visit the group's World Wide Web site at www.positive progression.com.

Assistance in preparing this column was provided by Carrie Bell and Eileen Fitzpatrick in Los Angeles.



FOR WEEK ENDING NOVEMBER 23, 1997

Continuous programmi 299 Queen 31 West Teranta, Onioni

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* * NEW ONS* *

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Continuous programming 1513 Broadway, NY, NY 10036

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MICHAEL HUTCHENCE

JANUARY 22ND 1960

NOVEMBER 22ND 1997



ELECTRONICA'S LONG-TERM POTENTIAL NOW THE FOCUS

David Holmes on 1500/A&M; Josh Wink and Jamie Myerson on Ovum/ Ruffhouse/Columhia; Mulu and Beth Orton on Dedicated; Talvin Singh and Howie B. on Island; Cornershop on Luaka Bop/Warner Bros.; Moloko on Warner Bros.; Roni Size & Reprazent and Lamb on Mercury; and Death In Vegas and Lionrock on Time! Bomb

But for all of the product in the market, only Prodigy's Mute/Maverick set "The Fat Of The Land" and Portishead's eponymous set are cur-rently on The Billboard 200, charted at Nos. 59 and 150, respectively. The Prodigy set made its chart debut July 19 at No. 1.

Regardless, the major signing spree continues. High on the list of hotly touted new projects due in '98 are famed producer/DJ Scott Hardkiss' act God Within on Columbia and recently signed Warner Bros. group Natural Born Chillers. DreamWorks is prepar ing to hring revered U.K. act F pellerbeads to the States in early '98 with the debut album "Decksanddrumsandrockandroll," while Virgin is eyeing a Fehruary release for the latest from Massive Attack. Sire will have an active first quarter with Jimi Tenor's "Intervision," as well as new albums by Broadcast and Morcheeba

Arista will get a jump start on the competition Dec. 16 when it issues Robert Miles' "23AM." which shows the Italo-house star opting for a more t/electronic sound this tim

In light of this active product flow, it's no surprise that retailers are mildly concerned about there being too much of a good thing.

The bandwagon mentality of many labels, says Dave Levesque, a senior music buyer for the 37-store Harmony House chain, has wrought a flood of substandard product.

"As with any boom, whether it's a revival or interest in something new, you're going to see a glut of releases, says Levesque. "Some releases are an excellent representation of the styleand some are highly questionable."

JOINT-VENTURE APPROACH

Some majors have opted to combat this prohlem by tapping into a rich field of indie labels or individuals with an expert grasp of the electronic community. Evidence of this game of musical chairs can be seen in recent deals that include the Los Angeles-based Thrive Records joining the newly formed Sire Records Group. The first project from that deal is the multi-act compilation "Sampling The Future," beat-mixed by DJ Donald Glaude.

A&M tossed its hat in the ring hy entering into a joint venture with el tronic vets Philip Blaine and Gary Richards to form 1500 Records (Bill board, June 28). The imprint's first release, "Let's Get Killed" by Irish D L'orochuser Holmes bound Oct 6 and will be followed in March hy a new album by former American act God Lives Underwater.

Buoyed by its success with Prodigy, Maverick bas brought on new VP A&R Jason Bentley. The noted cluh jock, Quango Records co-founder, and host of two L.A. radio shows was instrumental in the pairing of Madonna with electronic luminary William Orbit, who is contributing to the production of the pop icon's forthcoming album.

But while majors are scooping up as much street credibility as possible, the battle continues over what exactly "electronic music" is. As with most genre categories, it has fast become a catch-all umbrella for a variety of sounds. The subsections and stylistic

variations are endless, ranging from the hip-hop-influenced trip-bop and breakbeat to the reggae-spiced jungle and ethereal amhient. Aggressive, uptempo techno sounds previously aligned with the rave movement are now also classified as "electronic

"There are a lot of people taking exception to the broadness of the cate-gory, but I think it's fine," says Mulu's Laura Campbell. "Quite frankly, the sound is evolving so quickly and mutating into so many different concepts that



it kind of makes sense to pull it all together for the world to consume."

Recent mainstream electronic music breakthroughs have been by acts creating a hybrid of sounds that also da hle in traditional pop elements. The most notable examples are Olive, who reached No. 9 on Billboard's Hot Dance Music/Maxi-Singles Sales Chart with "You Are Not Alone," and Sneaker Pimps, which topped the Heatseekers Alhum chart earlier this year with "Becoming X."

1500's Blaine says nuances of the genre are already becoming permanently entrenched in pop music. "Electronic music production will have a major influence on the future. Whether that music is classified as electronic or not, there will be bands using those elements. Techno will enhance, not replace.

On the other hand, others believe the genre will have a harder time fully connecting with mainstream audie more than a passing trend.

ROCK STILL RULES?

"Middle America still rocks, and they will always rock," says Arista A&R secutive (U.S.) Jason Markey. "Yes, Prodigy does rock. But they're basical ly an English punk hand with a lead singer and beats behind them. That's different than a DJ. Do you think the nasses are going to get Howie B.?"

Indeed, programmers of main stream video and radio outlets, unable or not committed enough to develop an audience in the genre, have relegated the majority of electronic acts to latenight airings and specialty programs. KACD (Groove Radio) Los Angeles

was smong the stations that used to mix a healthy dose of electronic music into its playlist before switching to a more house- and hi-NRG-leaning format th ner. Jeff K., a former assistant MD at KACD, says the station suffered from imaging and support problems

"When it came time for this electronic music phenomenon that had been built up in Time and USA Today to come in and save alternative radio. the record companies were not looking to dance stations," he says. "In America, most dance radio is R&B crossover, and we were perceived as this cheesy dance station. I always had a chip on my shoulder because we would be the first to play the lead track on an album, but when it came time to do a promo

tion, we were always shat on and overlooked [for a modern rock station]. But it was also our fault, because we couldn't commit to a lifestyle. We were giving the owner a disco station during the day, and at night we would try to push forward the revolution with the alternative house."

BUT DOES IT SELL?

Despite a glut of product, Levesque says sales are brisker than ever-and not exclusively by the handful of acts that have been embraced hy mainstream radio and video ontlate

"The visible artists are doing well. hat we're also seeing sales out of some of the second- and third-level artists like Speedy J, Tricky, DJ Shadow, and Goldie," he says. The latter artist's next album, "Saturnz Return," is due out on on Jan. 27. "The kids that are into that have a scene of their own, and they're looking for stuff that's not on the charts or radio. Hip-bop is still that way. The kids are trying to one-up each other and get to things first.

The success of many acts, however, is affected hy regional tastes, says Levesque, While acts that originate from Europe or Detroit's renowned warehouse and club scene sell well for the Troy, Mich.-hased retailer, Los Angeles acts, for instance, have had little luck in the chain.

Still, not all retailers are conv the genre is expanding sales. Chris Wester, music huver for Minnesotabased Down in the Valley, says that while be has noticed increased medi coverage and the renewed efforts of record labels, sales remain static.

"The dance samplers at developing-

Now that hands that had been on

such package tours as Electric High-

way are back home, and Prodigy's star-

tling No. 1 debut on The Billboard 200

mer memory, the notion of a new

"Britisb invasion" of electronic acts

that American fana will warm to the

music as it continues to get rougher

and dirtier, creates albums, and devel-

ops a taste for gigging. Apollo 440 (Epic), Bentlev Rhythm

Ace (Skint/Parlophone), Death In

Vegas (Concrete), and Supercharger

(IndoChina)-known in the U.S. as

Supersonic-are among those in prime

position to crack the States in coming

appeared strange that s new genre

could encompass techno, drum'n'bass,

breakbeat, and "chemical beats," as

Yet, paradoxically, the acts say, the wide boundaries of the U.S. concept

of electronic music have allowed them

to reach new audiences, free of pre-

conceptions and endless creation of

writer with the three-piece Morchee-

ha signed to China Records' IndoChi-

na imprint here, found the U.S. a wel-

come shelter from the "trip-hop" tag

with which British media had saddled

here. America actually understands

our music better," he says, noting that "The Big Calm," the new alhum they

are now recording, will have country

influences on it, among others. "People

"It's quite refreshing to get out of

them

Paul Godfrey, programmer and

well as mainstream dance and pop.

onths (see story, page 5). From a British standpoint, it

Still. labels in the U.K. are optimistic

"The Fat Of The Land" is a sum-

(Continued from page 5)

trend (Billboard, Feb. 15).

for

seems naive.

artist prices do really well, but the ironic thing is we've laid out some of those individual artist's albums hoping for the kickback, and it hasn't happened," he says. "The artists who were already established in the genre still sell consistently, but the whole [electronic] music push hasn't done anything to assuage or contribute to sales.

THEY LIKE TO SCORE

As majors explore new areas of exposure for their electronic acts, the field of movie soundtracks is proving to be reasonably effective, if not extremely active. It's certainly a move that has met with positive response from the artists involved.

"It's a union that makes perfect sense," says Transeau, who is among the artists who contributed material to the soundtrack to "The Jackal." "Electronic music, by nature, is atmospheric and cinematic.

TVT Soundtrax is looking for an encore performance of its million-plus selling "Mortal Kombat" soundtrack with the follow-up, "Mortal Kombat: Annihilation," which features Juno Reactor, Future Sound Of London, and KMFDM

The "Snawn" soundtrack meanwhile, naired such unlikely cohorts as Atari Teenage Riot and Goldie with Korn and Henry Rollins, respectively, to create one of the more inventive film accompaniments of the year. One cut from that album, Filter and the Crystal Method's "(Can't You) Trip Like I Do." ended up with respectable airplay. peaking at No. 29 on the Modern Rock Track chart.

Taking a cue from the popularity of

U.K. PONDERS APPETITE IN U.S. FOR ITS ARTISTS there are generally open. It's just mu-

underground there."

Electronica was never tipped from here to take the U.S. by storm; the latest rock find, he it Suede, Blur, or Oasis, was expected to conquer America. For a decade, experimental "leftfield" dance has been left to develop at its own pace, without being touted as any year's big thing.

Yet suddenly, within a few months, it was expected to take on the world's largest market. Music that was at home in clubs and small venues was suddenly thrust blinking into the U.S. limelight.

MODEST U.S. SUCCESS

Prodigy and Republica benefited rom MTV play, and the Chemical Brothers doubled their U.S. sales to 600,000 units on their second album. "Dig Your Own Hole." but most other electronica acts have done more modestly there, according to Virgin, with Photek and Fluke notching up 14,000 sales each.

Because they are regarded as developing acts, such figures are not disillusioning, says Lorraine Barry, head of international for Virgin U.K., which oks after the Chemicals, Fluke, and Photek. "It will happen for Fluke ir America because they will go back and get more and more exposure to that underground market." she says. "Those acts have been developing their sound for years. For them, promotion often comes second to making the music and playing or DJ'ing, and so a fan base xisted before the media attention.

Fluke's Jon Fugler is still optimistic about the band's performance in America and realistic about why, as he sees it, the U.S. business could not get hold (Continued on next page)

BILLBOARD DECEMBER 6, 1997

moters putting them on-not because of the artists in general. That was ased, and there was an overestima-

tion of how many people were going to show up '

In addition to a growing number of ore engaging live acts, Levy says, fans are becoming more educated (Continued on next page)

raves, which frequently draw thou-

sands of people, concert promoters are

also attempting to exploit and expand

bringing the typically underground

environs of live electronic shows to the

road with festival-style tours. This

tour, featuring Crystal Method and

Fluke, while the Big Top tour hit the

road with 808 State and Loop Guru.

among others. Another multi-artist

tour, duhbed Chaotics, was canceled

THE ROAD MORE TRAVELED

which toured label acts this fall under

its Moonshine Overamerica hanner,

announced plans this year to enter the

touring fray by launching its own con-

LLC (Billboard, Nov. 15).

cert promotions arm, Overamerica

Moonshine president Stephen Levy

considers these tours dubious, noting

that there's a serious "lack of exper

tise" in reaching out to the genre's fans.

what our market truly is and how to attack it," he says. "The other [tours]

approached the electronic market as a

rock market, and that's not relevant.

Crowds go to rayes because of the pro-

There is a certain naiveté about

L.A. hased indie Moonshine Music.

ummer saw the Electric Highway

This year saw several attempts at

this new audience niche.

hefore it began.

sic to them." Morcheeha vocalist Skye says that

laving support on U.S. tours to both

Live and Fiona Apple enabled the group to see new audiences. "Most of

the gigs we do here are college gigs.

The ones we did in America were dif-

ferent. We had rock audiences for the

Live gigs, and for Fiona Apple there were anything from 16- to 17-year-old

The British music scene's diversity

allowed these acts to develop, but the "trainspotting" obsession with creating

new subgenres, tagging, and classify

ing can also limit creativity, say some

with music by tempo," explains Griffin,

and if you're vacuous enough to do

that, then it's ridiculous. People don't

listen to music according to tempo." Despite the initial U.S. success of

Republica, or rather because of it, much of the British press was against

the band, says the group's program-

mer/guitarist/songwriter Jonny Male,

"They think that there's something

suspicious about us. One critic said we

come from the wrong side of lake

Labels, too, see the dreaded E-word

as an advantage. Juliette Joseph, bead

of international at deConstruction Rec-

ords, says, "If the term 'electronica'

helps sell the music, then that helps us." Vanessa Rand is head of A&R for

deConstruction's Concrete imprint,

which has such breakbeat and sample

driven acts as Dub Pistols and Death

In Vegas on the roster. "It's a good

thing that they hring it all under one

try. "It's the new image of the dance

" says Rand of the U.S. indus-

"Over here, everyone tends to deal

girls through to 40-year-olds."

musicians.

U.K. PONDERS APPETITE IN U.S. FOR ITS ARTISTS

(Continued from preceding page)

of electronica.

"The expectations came from the people who [had] nothing to do with the music," he says. "It came from the business level, people not involved with it."

Morcheeba's Godfrey says, "Among the product managers in the U.S., I think there has been some misunderstanding. I don't think they understand that things have to be worked from the street up."

Daren Pickles, who with Dave Ranyard makes up Supercharger, says the U.S. business was expecting a creative and commercial movement on a par with grunge.

"The '80s soft rock scene was blown away by Nirvana and grunge. The problem with electronica was that is was not grunge," he says. "All these bands here are not trying to be the new grunge."

As as result, labels are heeding this message. John Loken is GM of China Records in the U.S., liaising between China's U.K. office and Sire Records, which handles the label's product in the U.S.

"With Supercharger, you can't follow the standard routes of radio [and] MTV exposure, which is how you normally eross over a record," Loken says. "Instead, it is using alternative dance zines such as LoTus in L.A. and On the One and XLR8R in San Francisco.

"You can spread your dollars a lot more thinly around the underground press, but the single most important factor is the word-of-mouth."

Saya Supercharger's Pickles, "In America they started from the top down (with this music). Here we started from the bottom up."

CULTURAL FACTORS

Other problems that British acts encountered in the U.S. includes differences in venues, as well as varying attitudes toward chb life, alcohol, and drugs. The U.K. chb scene in the '90e has allowed a counterculture to develop, where chbbers may go for a night out to see, be seen, and listen to the music; an underground scene that feeds influences into the mainstream.

By contrast, U.S. clubs are still in a separate world from mainstream music, says Concrete's Rand. "The club scene here is unlike anything else in the world, "she says. "It's a self-perpetuating scene, and we're all so immersed in it. America doesn't have that—clubbing is a black, gay thing there."

Transporting the music out of its intimate, social British club setup into rock venues in the U.S. created the



MORCHEE

classic "fish out of water" syndromethe network that had housed the scene did not exist in America.

Bookers and promoters were overenthusiastic, says Fugler of his experience of touring in the U.S.

Of the Electric Highway tour, he says, "It was an ambitious tour. We had bitle contact with the people who love the music. When we moved out of those venues and into smaller places, the atmosphere started to swell."

U.S. restrictions on alcohol, separating under-21s from adults, dampened the atmosphere, maintains Fugler. "Here [in the U.K.] you have 15-year-old kids trying to blag their way into clubs alongside 40-year-olds who have been doing this for more than a decade."

Gigging, both indoors and outdoors, bas been a part of life for many of the acts. Groups such as Orbital or the Orb have drawn ecstatic responses from festivalgoers over the years, pulling in an audience of disaffected or adventurous rock fans.

Fugler says, "Americans don't have the same kind of festival circuit. At festivals, you get builders rahbing shoulders with accountants. It's not a cliquey thing."

GUITARS COME TO FORE

It's unlikely to be a coincidence that U.S. audiences have taken to electronic music as the acts have developed a fascination with guitars and emerged as formidable performers.

Republica's Male says the band experienced fans jumping onstage and mobbing as their guitar-laden first single, "Ready To Go," powered up the U.S. charts during their tour earlier this year.

"People bave said we opened the doors for other bands in America," says Male.

For all its grinding sound, the music is not "rock" as America knows it. Trying to promote it as rock is a mistake, says Pickles of Supercharger, whose Indochina album "Wall To Wall Moustache" is as abrasive as that of any metal act. "For us, it's a reaction against house music here. Rock is where we've arrived at, but it's not

ELECTRONICA'S LONG-TERM POTENTIAL (Continued from preceding page)

about the expertise of the artists' live talents, which makes the draw of tours more alluring.

"Three is a wider acceptance of the concept of the DJ as a performer. It's assumed by younger audiences, and now older audiences are becoming more educated about why this isn't just some guy locked in a box spinning other people's records."

And that suits the artists just fine. "We want our audiences to have high expectations of us," says Ollie Jacobs of Arkarna. "The more they demand, the harder we're working. The days of getting over with a couple of turntables and some strobe lichts is over."

Howard Gray from Apollo 440

agrees, adding that the genre's future relies on acts sticking together for longer than a couple of "quick-fix" sin-

"For a lot of bands, it's still early days, so making a sweeping decision about this movement right now seems unfair," he says. "A band needs time to truly develop your own voice, and that will take a few alhums---that's certainly been the case for us.

"We're on our fourth album and have truly hit a stride that works. On the whole, it's exciting to be part of something perceived as the eool new thing," he continues. "I've got confidence in our records and of the records of this movement. We're more than a trend." where we've come from."

Apollo 440°s latest album, "Electro Glide In Blue," features a fuzzboxed cover of Iggy & the Stooges' "Raw Power" as well as "Ain' Talkin' About Dub," which features a climbing Eddie Van Halen guitar riff over the top of clattering drum'n bass.

Another factor that has allowed the U.S. business to warm to British leftfield dance is that the music has developed into an album-friendly genre, as opposed to the militantly faceless, singles-driven world of acid house of the early '90s. Says Rand, "It's about allums and

Says Rand, "It's about alhums an building artists."

It is this line of thought that will ensure that this genre of music gets more than one shot at success in the U.S. market, observers say.

Britisb acts also believe that the U.S. will in time develop a similar

SPAIN STRESSES LATIN LINKS

crossover star Gloria Estefan (Bill-

"It's one of those tailings which is obvious, but which hoody and I novhours, how the hoody and I novhad taken by the horns," says Tagarro of he drive to recognize the while world of Lain taitent. He was president of APTVF, he beganish affittant of the International Federation of the Phonographic Industry (JPTD), when the idea for Premise Ansign and the strengthening of Lain American kinthories, Bagain and Lain American, which go back constructions."

Current AFYVE chairman Claudio Cond, who also is president of Sony Muie Spain, could not be reached for comment by press time. However, Sony Muie Europe senior VP Richard Ogden, an Aningo attenden, praises Condé's contribution. T was very provol because of Claudis's role as organizing chairman [of the starbox of the starbox of the control as organizing chairman [of the starbox of the starbox of the control reaction of the starbox of t

Premios Amigo was attended by three members of the Latin American federation of IFP1 affiliatos, FLAPF, including ita president from Brazil, Manuel Valla Camero. The other two were the local association presidents from Portugal and Paraguay. "The first year was understandably limited, and our aims were maybe humble", and you aims were maybe humble", asys Tagaro", but the idea from now on is for Latin American countries to have a much hidren raritication."

To ensure the awards ceremony's success for both a live and broadcast audience, AFYVE recruited Lisa Anderson, excentive producer of the annual Brit Awards, as its organizer. "Although no decision has yet been taken," says Tagarro, "I think the great success of Arnigo as a live and then televised event makes it indisputable that Lisa will be in charge next vear."

The show was broadcast live on Spain's leading top 40 radio music network, Cadema SER's Los 40 Principales, and three nights later on public television's TVE 1. Ratings showed that the average audience for the 10 p.m.-12:30 a.m. TV show was 3.1 milion, or 21% of audience share.

Tagarro comments, "These are good figures when you consider that



SUPERCHARGE

music scene nationally. Says Republica's Male, "We've had 10 years of people pissing around with Atari computers, which only cost a few hundred pounds. People here are used to hearing those sounds. America is only just starting."

Supercharger's Pickles believes the current movement will "save music in the '90s and end up with the mainstreaming of house music. "The whole alternative dance thing has great paralleis with the '60s," be adds. "The Beatles' rock took black American music, whitened it, and sold it back to them. House music comes from America, but it could not be sold to Americans because it was faceless and black."

Even if some acts fail to live up to the expectations of the U.S. market, labels here are confident that the infinite variety that the scene is throwing up is bound to create something that fits in with everything that American audiences want.

And in the worst case, if it doesn't, the rest of the world is taking an avid interest.

As Virgin's Barry notes of the Chemical Brothers, "They had much earlier and more widespread coverage in Japan before the American media knew who they were."

Sunday is a big cinema evening in Spain, the program was long, and other channels showed replays of that day's soccer and a good selection of movies."

Anderson is equally happy with results. Back in England Nov. 24, she said, "1've been beaming from ear to ear since the event. Considering it was the first show of its kind in Spain and my first big-event outside the U.K., I am genuinely and absolutely thrilled. We slept three hours after the show, then spent 24 hours without sleep editing the TV program."

Spanish public television's international service, TVE Internacional, can air the event three times, and then AFYVE has the rights to sell the program to Latin American TV stations. "There is no douht that interest will be high, as a third of the winners were from Latino markets," says Tagarro.

A special award for "the Latino artist with the greatest international impact" went to Martin, whose single "(Uno, Dos, Tres) Maria" has been a th across Europe and whose Sony album "A Medio Vivir" (Living Low) is approaching the 1 million unit saies necessary to qualify for IFPI Platium Europe certification.

Estefan won two awards, for Latino female artist and Latino album, "Abriendo Puertas" (Opening Doors). Her husband, Emilio Estefan, attended the show, while the singer herself offered videotaped thanks in the company of another Spanish crossover star, Julio Iglesias.

Spain's sales sensation of the past 15 months, Rosana, won two awards, for female star and for "Lunas Rotas" (Broken Moons), her debut album for Universal Music Spain, itself a fledgling company. "Lunas Rotas" has sold more than 1 million copies, according to the label.

Britain's Spice Girls reversed their fortunes just a week after hitting a career low point hy being jeered at another awards ceremony in Spain, Barelona's Prenimo Ondas, for refusing to play while photographers were in the hail (Bibloard Balletin, Nov. 14) This time, they were cheered during their performance of "Spice Up Your Life" and later collected the urise for international "revelation".

Other international awards went to Briton Paul Carrack (male artist), Canadian Celine Dion (femake artist), and Ireland's U2 (group) and the Corrs (album). The remaining Latino winners were Luis Miguel (male artisi) and Donato Y Estdfane (group). Sony's Oghen suggests that an even greater percentage of award winners could be present next time if Amigo organizers reconsider the show's place in the calendar, "It was a bit of an isolated moment this first year," he says. "They might want to bink about moving it nearer, say, the San Remo event or the World Music Awards," thus allowing artists to organize their schedules accordingly.

Ogden adds that Sony Music "did everything we could" to get Dion to the ceremonies, but that her prior TV commitments in the U.S. made that impossible.

Spanish balladeer Sanz—celebrating his 11th straight week at the summit of local charts with his Warner Music album "Más" (More)—was recognized as best male artist. Other Spanish winners were Ella Baila Sola (group) and Jarabe De Palo (album).

There were stage performances from Martin, Sanz, the Corrs, Italy's Eres Ramazzotti and Nek, Ana Torroja, Jarabe El Palo, and Rosana, as well as Spice Girls. The master of ceremonies was singer/actor Miguel Bosé.

Label-by-label, Sony took five awards; Warner tbree; Universal, EMI, and Virgin two each; and Poly-Gram one.

AFYVE represents 97% of the Spanish music market, which IFPI figures show is the 11th largest in the world and which had grown 18% by October. In 1996, AFYVE reported sales of 51 million units worth 74 bilion pesetas (507 million).

BMG CLASSICS (Continued from page 12)

tain close contact with artists and BMG offices as well as European trading partners, such as key retailers and distributors."

¹⁰⁰BMG Classics includes the BCA Victor, RCA Red Seal, Unitaphere, RCA Gold Seal, Living Stereo, and deutsche harrmonia munchi labela. Distributed labela zure Conifer Classics, ECM, and Welodya. Acta include the Boaton Pops, Don Braden, Montaerrat Caballa, He Chieftains, Marianne Faithfull, James Galway, Evelyn Glemmin, David Klassin, Kith Lochart, Lorin Mazel, New York Veices, Leonard Statkin, and Michael Tilson Thomas.

INTERNET EXPOSURE RAISES PROFILE OF MUSIC VIDS

(Continued from page 5)

as well as new technology companies seeking viable programming alternatives and online music sales.

In fact, music video "webcasting," as the delivery of video programming online is referred to, was a focal point of discussion at the 19th annual Billboard Music Video Conference, held Nov. 20-22 at the Beverly Hilton in Beverly Hilto. Calif.

A keynote address delivered by the Box Worldwide president/CEO Alan McGlade focused on the shifting structure in the music industry wrought by new technology and aliances between such companies as the Box and Streamiand through their parent company, Tele-Communications Inc.

Pointing to the progress being made with new digital, broad-band equipment, McGiade said, "The new paradigm is bringing us a broader outlet that allows a greater volume of music to pass through to consumer. Not only is the spiteline widening, but its capacity will continue to increase, making the idea of just programming a music television channel old-fashioned."

RealNetworks CEO/obsirman Rob Glaser, who concentrated on the ramfifscations of Internet-delivered video during his keynote speech, also suggested that "channel locked" cable systems will compete, at least partially, with the customized playlists and interactive elips of the future.

While online video offered through standard 28.8 modems may still be pixliated and choppy. Glaser noted that viewings of video content on the Internet have increased more than 70% in the last two months.

"I don't think that there is any doubt, not in our minds, and hopefully not in the minds of the people here, that the Internet is really a new, transcendent medium tbat has a broad impact and is really only at the dawn of the impact it will have," said Glaser. "We think that '97 will be considered

"We think that '97 will be considered the year when video happened on the Internet, both in terms of the quality we can deliver and by taking an alternative approach to delivering video (Uhrough such means as) animation," he added. "The opportunity for the music video industry is just incredible."

FIRST ON LINE

This opportunity is being aggressively pursued by such companies as SonicNet, which reports that its new online video channel, Streamland (www.streamland.com) (Billboard, Nov. 16), was heavily trafficked during its first week of operation.

"As of [Nov. 21], we had 50,000 videos played," says SonicNet president/editor in chief Nicbolas Butterworth. "It's awesome and way beyond our expectations."

Batterworth says feedback has been positive for the most part, although users are requesting clips from such mainstream acts as Spice Girls and Hanson as well as more dated material. "We've got people asking for Sly & the Family Stone [performing] on The Mike Douglas Show," he says. "I mean, really deep catalog."

Another company vying for a slice of the online video pie is start-up Vidnet (www.vidnetusa.com).

Vidnet VP/GM Mary Ann Collins says the site, which bas yet to debut following the postponement of its planned Aug. 1 launch, is taking a patient approach.

"When we do go up, we want people to think that this is something that is cool, and it's not like the quality is decided yet," says Collins. "We're getting closer to broad-band, and as much as it is a 'hurry up and do it' situation, you also have to take a 'sit back and wait' approach, because the technology keeps getting better." Though Collins sawa Vidnet will be

Though Collins says Vidnet will be up and running sometime before the end of the year, the site will "float through the holidays" and begin its major promotional push in February, she says.

Telecommunications companies AT&T and MCI, which are providing technical support to Vidnet, will include notice of the new service in customer billings next year.

Vidnet users will eventually be required to pay a \$4.96 monthly subscription fee to view the 250 clips, whicb will be rotated on a monthly basis.

Online broadcaster AudioNet (www.audionet.com) also has plans to expand its involvement in video streaming.

AudioNet president Mark Cuban says reformulating its CD jukebox to include video content is a natural step.

"You have to look at where people are listening, so if you're trying to get a kid at home with a 283 modem, bu qualky is marginal," awy Cuban. "But think about the white-collar worker who desart have a TV or radio in his office but may have pienty of bandwith. These are people who spend a lot of money on music, and we can be of money on music, and we can be of during working hours. More importantly, there's no compettion for that audience."

REGIONAL EXPOSURE

Regional programmers are also exploring online opportunities. Spun off from "Are-Oh-Vee," an

Spun off from "Are-Oh-Vee," an L.A. Sunday-night music video program, AltVideos (www.altvideos.com) began streaming clips online in 1996. The site which offers more than 500

The site, which offers more than 500 clips in various genres, has 20,000 registered members and receives 1.5 million page views s month, according to AltVideos co-founders Peter Goria and Greg Morrow. While the site is cross-promoted

While the site is cross-promoted with "Are-Oh-Vee" and generates some revenue through ad sales, Goria says, the site hopes to boost profitability by adding an online retail function Jan. 15 called AltStore.

AltStore, which will taifill its orders through an arrangement with Valley distribution, will be integrated into the AltVideos site and stand alone at www.altstore.com.

"What we're doing is developing a relationship between our videos and the users' ability to buy the CD," says Morrow. "In the future, we're also looking at people having the ability to buy the videos, whether it's on DVD or VHS."

The site, which is using Vivo streaming technology, will switch to Microsoft's NetSbow program before the end of the year.

While activity is bound to increase some say room for such programming is limited by demand and access to con sumers.

"I would be surprised if there weren't dozens of video sites on the Net this same time next year," says Batterworth. "That said, this is hard to do and do well. There won't be bundreds for sites], and there will be very few sites that have access to the bestquality videos and the largest number of users."

Atlantic artist Poe, who briefly joined Glaser during his keynote and credited the Internet with providing an avenue for "global word-of-mouth," says the new channels are a vehicle to freedom.

Previous Poe's videoclips for "Angry Johnny" and "Trigger Happy Jack" ran into problems at traditional music video outleta, which deemed the clips unacceptable because of lyrical and visual content. The artist also had little luck at radio when her album "Helio" was released in 1985.

"It's exciting for the artist in the sense that when you create something, you can liberate yourself from worrying about whether it's going to get played on the radio or MTV, because you have another method to get it out," she says.

While World Wide Web programmers and artists applaud online video outlets, others voice concerns over technology and intellectual-property issues.

Dave Goldberg, CEO/editor of entertainment CD-ROM magazine and Web site Launch, says that the online video revolution may be premature in terms of true consumer interest.

Video content, only when it's personalized for users and paired with editorial content or offering exclusive footage, will draw in users, he says.

"MTV looks good, it sounds good, and nobody is crashing," says Goldberg. "[With online video programming] even at higher quality levels, it's not enough in and of itself. There has to be a reason why people look at stuff on the computer other than the 'gee whit' factor."

MTV VP of programming enterprises/M2 GM Matt Farber agrees that current video streaming technology leaves much to be desired for the vast majority of users.

MTV does not feel threstened by new entities such as Streamland. The music video network has a massive presence on the Internet but has yet to employ the streaming of full-length clins.

POSSIBLE SOLUTIONS

To overcome bandwidth shortcomings in the meantime, Glaser advocates new animation programs, such as the RealNetworks/Macromedia-developed RealFlash 5.0.

At less than \$40,000 for a clip and with only a 20 kilabits (kbs) requirement—sopposed to the more than 30 kbs needed for high-quality audio— Glaser says animation streaming provides an affordable, high-quality method of reaching the millions of users gatherest.

"We (don't have comparable) reach to MTV, while is the gold standard, but our reach is large enough that if I were a new article trying to get attention. I would certainly think. If you're would certainly think. If you're artigo, it should be optimized for the Net, " any Glaser. "That's not necesarity doing cartoon animation, but something that costs less than half to one-third of average runks' video costs and have a promotional impact and one-third.

Labels, too, have expressed concern about online video channels in regard to wbether the availability of artist clips on other services could detract from traffic on the labels' own sites.

"It's a concern for us the same way we have a concern for audio, and that's why we're being very careful with all the requests we're receiving," anys Atlantic head of multimedia Nikke Slight, adding that it is still too early in the ers of online video to determine Atlantic's future policy on servicing online clips.

Currently, there are more than 100 full-length videos being streamed on Atlantic's Web site (www.atlantic records.com), while the label is offering 30-second audioclips to other Web sites.

Butterworth is sympathetic to the hesitancy on the part of some labels to supply clips but is confident that his service will soon be embraced.

"We're still in discussion with the label groups about what the right model is for their content," he says.

MTV, BOX TO BOW MULTIPLEX CHANNELS (Continued from page 5)

the new channels are welcomed by cable operators and consumers, they will provide additional avenues for record labels to expose artists who may have been shut out of traditional music video outlets.

MTV Networks officially amounced its plans for a seven-channel cable offering, called the Saite From MTV and VH1, Nov. 25. (Bonista of M2 (free-form music), MTV Roke (amusic from independent labels), MTV Ritimo (Latin music), W11 Soul (R& Bivou music), VH1 Country (country music), and VH1 Snouh (aza, new aga, and AC).

The Box Set was officially announced in a keynote address by the Box Worldwide president/CEO Alan Weikae at the 19th annual Billboard Music Video Conference Nov. 21 at the Boeverly Hilton In Boeverly Hills, Calif. (Billboard Bulletin, Nov. 24). The Box Set comprises Your new music video channels focusing on classic rock, pop Change In Section 2010 (Urban), and alternative/modern rock (Edge).

"It's a great idea," says Wendy Griffiths, VP of video promotion for Reprise Records (U.S.). "This just means that more artists will be able to get more exposure and sell more records."

The Box Set officially debuted in November as part of TCI's Headend in the Sky service. MTV Networks projects that the Suite will be launched in July 1998. Initially, both the Box Set and the Suite will be commercial-free.

MTV Networks chairman/CEO Tom Freston says, "MTV and VHI have now entered into three important realms: analog cable, the online world, and digital cable. The Suite is great and digital cable. The Suite is great basiness. Everyone Ive spoken to bas uniformly liked the idea."

The Suite's programming will consist primarily of music videos and some concert footage, with "a possibility of showing full-length concerts in the future," Freston says. "There are no plans to have VJs, at least for the first year."

"The Box Set will be programmed primarily by viewer phone requests, just like its predecessor, the Box." In the digital word, successful music programming maxie rely on multiple delivery platforms," says McGlade. "It must provide a wide range of products targeted to specific buying audiences, allow for a great deal of consumer interaction, and satisfy consumers' demand for personal choic."

The new music video channels will be part of the digital upgrades that cable systems nationwide will gradually be offering to their subscribers. Most cable systems operate under an analog system. Under the new digital upgrade, cable subscribers will be able to receive dozens of new channelsincluding multiple feeds of existing cable networks-for an additional monthly for on their sphe bills

"We fully expect that labels will want

to think long and hard about the impli-

cations of this new medium before they

commit the videos, but we're confident

this is a great new showcase for artists and a great promotional benefit, and

we expect every label to get involved." Adds RealNetworks' Glaser, "We

worked with all the labels, and they are

really starting to develop a deeper

understanding of how this medium

strikes a new relationship between the

tives to existing distribution methods."

artists and the fans and creates altern

monthly fee on their cable bills. "MTV Networks had this idea [for multiple channels] since 1991," adds Freston, "but there basn't been the technology to offer all these channels on cable systems, until now."

Both the Box and MTV Networks are offering the channels as a package deal. However, MZ will continue to be offered separately as an optional service. MZ is available only vis satellite dish, but at the Billboard Music Video Conference, MTV/MZ senior VP of music programming Patti Galluzzi said that MTV is close to securing its first cable distribution deal for the channel.

MTV has experienced heavy criticism over recent years for decreasing its music-related programming. Fration says he's aware of the criticism but counters, "MTV has actually shiftel its focus recently to include more music, programming in the future." He adds that the Suite will be a viable alternative for die-bard music lovers who want channels devoted entirely to their frourise sernes.

MTV Networks projects that the Suite, due to M2's head start, will be available in "9 million homes by the end of 1998," says Freston.

The Box's McGlade declined to offer projected figures for the Box Set, saying that it was "too early to tell, but we're optimistic that we will reach as many people as possible." Adds Freston, "I can't comment on

Adds Freston, "I can't comment on the Box's plans, but there's a lot of room for these new channels, and [MTV Networks] plans to provide bealthy competition. Wo're in the first stages of digital cable, but we're confident that this will reach critical mass."

McGlusle predicted that in order for the music industry to progress, "We must think globally, act locally, and make communication personal." He added that the Soc Set will offer localized features, such as concert updates and local promotions, to its regional viewers. Freston says that the Suite will also "probably offer short local segments, say, about one or two minutes out of the hour."

Arista Records director of video promotion (U.S.) Andrew Berkowitz says, "I hope these new channels are embraced by the public, because this can only be agood thing for music fans and the music industry. I have a feeling that the target audience will be more adult-skewed—people who are passionate, active music consumers."

Despite the enthusiasm, some observers have a "wait and see" atitude toward a multiplex music video world. "Once I see it and it becomes real, then I'll belive it," says Griffiths. "Once our salespeople start getting excited about it, then I'll really know it's had an impact."

Billboard.

XIIM SHO

Hot 100 Airplay.

334 stations are electronically monitored 24 hours a cay, i sions, computed by cross-referencing exact times of airplay is used, in the Het 100 Sizeties chart

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37 39 49 CRASH INTO ME DAVE MATTHEWS BAND (RCA) Records with the greatest airplay gains. © 1997 Billboard/SPI Communicati

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DECEMBER 6 1997

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HOT 100 A-Z

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COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAVISTS, AND RETAIL AND PARCH SINGLES SALES COL-LECTED, COMPILED, AND PROVIDED BY

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PRODUCER (SONOWRITER) MURIER/PROMOTION L | 80. 8 |
| 46 | 51 | 44 | 15 | BACKYARD BOOGIE MACH
BOBCAT 40 ADUSON CUB (T) PROPRITY 5 | 10 |
| 50 | 45 | 45 | 42 | THE FRESHMEN THE VERVE F THE VERVE F | PE |
| (51) | 51 | 51 | 4 | MOURN YOU TIL I JOIN YOU NAUGHTY BY NATI | IRE |
| n | 57 | 51 | 5 | AUGUITY BY NATURE A CRESS & GIST V BROWNE COURSE OF TO TOMAR BOY
AT THE BEGINNING
TADRIN (LARDER STUDIERT) COURSE A RICHARD M | VRX |
| 53 | 17 | 17 | 14 | | ASE |
| 30
54 | 58 | 50 | | VALENTINE MADTINA MODIOE WITH SOCIAL CHEST ADTICT HA DOLLAR | |
| | | 50 | 10 | | 495.7 |
| 35) | 64 | - | 2 | | |
| 56 | 55 | 53 | 10 | | 380 |
| 57) | 62 | 63 | 6 - | LSTEWARTIN HALF (STIWARTLEST(WART) ED DOMLT DO IANS E
I'M NOT A PLAYER BIO PUNISI
IMMESTA IC ROS M ROSARDSONX GAMELE LIMIT) ED DO IO ID DOBLEST | IER
IRÇA |
| 58) | 59 | 59 | 7 | YOU'RE NOT ALONE OI
IN TAYLOR FIRTH & RELIETER TAYLOR FIRTHO OD ID OD ID OD ID A | INE |
| 59 | 56 | 52 | 19 | COCO JAMBOO MR PRESID | INT 7331 |
| 60) | NE | - | - 1 | SKY'S THE LIMIT THE NOTORIOUS B.I.G. (FEATURING) | 12) |
| 61) | 61 | 61 | 6 | CARINT IN WALLING CHEMINE CALONELLINANS, WILLINNS, DUBLE BAC BOT PH 33MA
SO COOD
DAVINA COMMA COMMA COMES
DAVINA COMMA COMMA COMES
DO COME TOOL COMES
DO COMES
D | INA |
| 62 | 53 | 47 | 9 | TOO GONE, TDO LONG EN VOI | BUE |
| | | | - | VOLLIGHT UP MY LIFE A | 1010 |
| 63 | 60 | 56 | 13 | | 3027 |
| 64 | 66 | 66 | 11 | DON'T GO
BREINNER SAME IG A SAME (A S APPLIGATE) LE CLICK FEATURING K
(C) (D) (T) (D) (CGC 5497) | AYO
ACA |
| 65) | 69 | 88 | 5 | ALL OF MY DAYS CHANGING FACES (FEATURING JA
RIKELDY IR KELLY) (C) ID) ID BIG BEAT 98000470 | NTC |
| 66 | NE | • | 1 | DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TW
RUDNEE IS TWAN RUDNED | 1242 |
| 67) | 71 | 76 | 5 : | KISS THE RAIN BILLIE MY
DICHLD IS MITRSE BADUAN DICHLDI COLUMNERSAL S | ERS |
| 68 | 63 | 62 | 16 | HAVE A LITTLE MERCY | 4.0 |
| 69) | 81 | 84 | - 8 - | ONE MORE NIGHT AM
THE BERMAN BRDTHERS INAMA, CEDERES, F BERMAN, CH BERMAN (T) CO TOMBY BOY | BER |
| 70 | 65 | 68 | 6 | | L J |
| 71) | NE | | - 1 | 32 ELAVORS ALANA D | |
| | - | - | - | | |
| n | n | 96 | 3 | L-L-LIES DIANA K
AMARYEL OKING A MARYEL A ROMANI (DI DUTI WORK 7 | |
| 13) | 74 | 81 | 3 | I'M AFRAID OF AMERICANS DOWNED BOWED BOWE | |
| 74 | 67 | 60 | 18 | BISONE DISONEDING: 01111110000
NEVER MAKE A PROMISE • • • • • • • • • • • • • • • • • • • | 2082 |
| 75 | 78 | n | 15 | AROUND THE WORLD | INK [] |
| 76) | 78 | 78 | . 5 | T PANALTERS DE HOMEMORRED IT ENVALTERS DE HOMEMORREDU DE DETT SEVA 3800AV
BABY YOU KNOW THE O'U
FUITLE BLOGETLE BLOREALE NERKLES DE | AYS |
| n | 76 | 74 | . 8 | THE REST OF MINE TRACE ADD TO IDI OT CAPTOL INADINELED S TO IDI OT CAPTOL INADINELED S | INS |
| 78 | 75 | 68 | 12 | AVENUES REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-M | ND |
| 79 | 82 | 79 | 16 | | ATE |
| 80 | 72 | 67 | 10 | | 2512 |
| | | | 10 | PLEASE THE KINL PLEASE | |
| 81) | NE | - | - 1 - | | |
| 82 | 84 | Π | 15 | DON'T SAY
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NELSON LI ROBINSON M NELSON, D SPENCORI
DI DUDANTE MARY
AND AND AND AND AND AND AND AND AND AND | USIC |
| 13) | 87 | 89 | 3 | RLANSENCE IS WINNER LANSENCE IN BELL BY ARD ST. CLAULANDER | 9335 |
| 84 | 79 | 64 | 19 | DO YOU LIKE THIS GRALERCEAU A MERRIT I WOODS V MERRIT I I WOODS V MER | R;A |
| 85 | 88 | 82 | 4 | DON'T STOP THE MUSIC + PL | AYA |
| 86 | 90 | 90 | 8 | TIMALAND * MOSEX & SUB-SETUPECOOKS STEWARD BUILDENT DE JAN 571666 MUR
YOU'RE THE INSPIRATION PETER CETERA FEATURING AZ
INJEF CETERA FEATURING AZ | |
| 57) | 94 | 95 | 4 | DJ KEEP PLAYIN (GET YOUR MUSIC ON) • YVETTE MICH | ELE |
| 88 | NE | | - 1 | HOME DEPECHE M | initA |
| 89 | 73 | 20 | 12 | | 9150 |
| 69
90 | 68 | 65 | 12 | | |
| | | | | | |
| 91 | 85 | 86 | 20 | C FISHER ID HEREIL D JCAESI ID HEREIL D JCAESI | 9576 |
| \$2 | 92 | 92 | 3 | BRIAN WILSON BARENAKED LAD GAMCKULOP IS PASEI (C) (D) (V) PEPPISE : | 1290 |
| <u>93)</u> | NE | | 1 | I'M SO HAPPY I CAN'T STOP CRYING TOBY KEITH WITH ST
3 STREED & KEITH BITMED
ICL (D) (0) MERCURY INASMILLED 56 | ING 1 |
| 94 | 89 | 69 | 20 | SOMEONE SOM | DY) |
| 95 | 83 | 75 | 16 | AFTER 12, DEFORE 6 SAM SAL
IRCA'S HALLICA STEMAT 5 K HALL TABP LETEWART 5 SALTER (CHOI (T) OD LA ACE 24/5 AM | TER |
| 96 | 93 | 93 | - 3 - | YOU WALKED IN A LONES | AR |
| 97 | 91 | 87 | 9 | | IPS |
| 98 | 91
98 | 47 | | LINE OF FUER I J ABBIES INOVECTORINUC/PEREVINGI ICI (T) IVI OCICLOVI UP 3859041 | IGN |
| | | | 2 | THE LESENDARY TRAKSTER (TWISTALMS KANE) (C) (D) (T) CREATOR'S WAX BIG DEAT \$8001.010. | NTC A |
| 58 | 95 | 83 | 14 | BARBIE GIRL AMUREGADO S RASTED, C NORREEN IS RASTED, C NORREEN, R DIFLEMISTROMI (C) (D) (T) (D) (D) (T) (T) (T) (T) (T) (T) (T | 192 |
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SoundScan

**Billboard 200

| WEDK | NG3W | 2 WHIS
AGO | WKS. ON
CHURT | ARTIST TITLE | PEAK |
|----------------|------|---------------|------------------|--|------|
| - | | | | * * * No. 1/Hot Shot DEBUT * * * | |
| D | NE | | 1 | METALLICA ELEXTRA 62126-100 96/16 510 1 week at No. 1 RELOAD | 1 |
| 2 | NE | | 1 | CELINE DION 560 MUSIC 18961/EPIC 110.98 EQ17.981 LET'S TALK ABOUT LOVE | 2 |
| 3) | 1 | | 2 | * * * GREATEST GAINER * * * | 1 |
| - | | - | - | BARBRA STREISAND COLUMBIA 66181 (10 98 E0/17 98) HIGHER GROUND | - |
| 4 | NE | | 1 | ERYKAH BADU KEDAR 531091/JINIVERSAL (10.96/16.98) | 4 |
| 5 | 2 | 2 | 3 | SHANIA TWAIN MERCURY INAMILLEI 536003 (10.98 EQ16.98) COME ON OVER | 2 |
| Ð | 6 | 5 | 11 | LEANN RIMES A' YOU LIGHT UP MY LIFE INSPIRATIONAL SONGS | 1 |
| D | NE | # Þ | 1 | HANSON MERCURY 536717 (11 98 02/17.96) SNOWED IN | 7 |
| D | 7 | 6 | 9 | CHUMBAWAMBA & REPUBLIC 53099/UNIVERSAL (10 98/16 98) TUBTHUMPER | 6 |
| 9 | 5 | 1 | 4 | MASE IND BOY 730175/MRISTA (10.98) 16.980 HARLEM WORLD | 1 |
| 10 | 4 | - | 2 | LSG EASTWEST 62125/EEG (10 98/16 98) LEVERT.SWEAT.GILL | 4 |
| 11 | 8 | 8 | 3 | SPICE GIRLS VIRGIN 45111 (11:9917:98) SPICEWORLD | 8 |
| 12) | NE | | 1 | LED ZEPPELIN ATLANTIC 83951,W0 119 96/24 969 THE BBC SESSIONS | 12 |
| 13 | 9 | 7 | 10 | MARIAH CAREY & COLUMERA 67835 (10 98 E0/17.98) BUTTERFLY | 12 |
| 14 | 3 | 11 | 38 | MATCHBOX 20 A ¹ LIXINGTUNC ST222 LING (10 SIG 10 S | 5 |
| 14 | 10 | 10 | 30 | AGUA & MCA 11205 (10.98/15.99) AGUARIUM | 7 |
| | 21 | 26 | 29 | AQUA ▲ MCA 11705 (10 98/16 98) AQUARIUM
HANSON ▲? MERCURY 534615 (1) 98 (0/17 98) MIDDLE OF NOWHERE | 2 |
| 16 | 21 | 26 | | | |
| 17 | | | 14 | FLEETWOOD MAC &' REPRISE 45702/WARKER BROS. (10 98/17.56) THE DANCE | 1 |
| 18) | 23 | 19 | 7 | JANET & VI862N 44762 (11 9817 98) THE VELVET ROPE | 1 |
| 19 | 3 | - | 2 | MYSTIKAL NO LIMIT 41629/JWE (10 98/16 98) | 3 |
| 20 | NE | # > | 1 | MJG SLAVE HOUSE 53105/SUMWERSAL (10 99/16 98) NO MORE GLORY | 20 |
| 21 | 16 | 16 | 93 | JEWEL & ATLANTIC 827001/46 (10 9615 98) | - 4 |
| 22 | 17 | 12 | 18 | PUFF DADDY & THE FAMILY &' IND BOY 73012"(MISTA (10.96/7.98) NO WAY OUT | 1 |
| 23 | 19 | 18 | 42 | SPICE GIRLS &' VIRGIN 42174*109 98/16 981 SPICE | 1 |
| 24 | 15 | 13 | 9 | BOYZ II MEN & MOTOWN 530819* (11.96/17.98) EVOLUTION | 1 |
| 25 | NE | | 1 | KENNY G ANETA 18991 (20 96/17 98) KENNY G GREATEST HITS | 25 |
| 26 | 22 | 22 | 19 | SMASH MOUTH | 20 |
| 21 | 26 | 23 | 13 | TRISHA YEARWOOD | 4 |
| | | | | MCA NASHMILLE 20011 (10 98/16 58) (30/N3BOOK) A COELECTION OF HITS | |
| 28 | 20 | 14 | 10 | SOUNDTRACK & UMACE 260410ARISTA (10.98/16.98) SOUL FOOD | 4 |
| 28) | 27 | 30 | 15 | BACKSTREET BOYS A INE 41589 (10.98/16.98) BACKSTREET BOYS | 15 |
| 30) | 25 | 25 | 10 | BROOKS & DUNN A THE GREATEST HITS COLLECTION | 4 |
| 31 | 13 | - | 2 | OZZY OSBOURNE (PIC 67980 (10 98 EQ17 98) THE OZZMAN COMETH | 13 |
| 32 | 14 | 4 | 3 | RAKIM UNIVERSAL 53113* (1998/16-98) THE 18TH LETTER | 4 |
| 33 | NE | | 1 | JOHN MELLENCAMP MERCURY 536738 (11 98 EQ17 98) THE BEST THAT I COULD DO | 12 |
| 34 | 29 | 27 | 10 | USHER • URACE 26043/RISTA (10 19/16/19) MILE DEDI WAT FOODED DO | 15 |
| 25 | 12 | 1 | 3 | JAY-Z BOCA FELADOF MAINSHATTO MYR-SHI | 15 |
| 35 | 24 | 15 | 13 | MASTER P & NO LINE SOSSE/PROPERTY (2018)16-381 GHT NE LIPETIME, VOL. 1 | 3 |
| 37 | 32 | 31 | 21 | SOUNDTRACK &' columna 68169*110 98 (017 98) MEN IN BLACK-THE ALBUM | 1 |
| | 32 | 31 | | | |
| 38 | | 0.5 | 22 | SUGAR RAY & LAWAREANTIC 83006/46 (10 98/15 98) FLOORED | 12 |
| 39 | 40 | 36 | 11 | VARIOUS ARTISTS
TOMAY 60Y 1214 (12 96/17.98) ESPN PRESENTS: JOCK JAMS VOLUME 3 | 22 |
| 40) | 38 | 39 | 3 | YANNI WIGIN 44981 (11 9817 98) TRIBUTE | 38 |
| 41 | 42 | - | 2 | ENVA | 41 |
| 12 | ME | | 1 | PLAUL SIMON WARNER BROS 012/00/17/00
PAUL SIMON WARNER BROS 46414 (10/00/17/00) SONGS FROM THE CAPEMAN | - |
| 42 | 31 | 24 | 8 | THE ROLLING STONES & VIRGIN 44712* (1) 5917-591 SONGS FROM THE CAPEMAN
THE ROLLING STONES & VIRGIN 44712* (1) 5917-591 BRIDGES TO BARYLON | 40 |
| | 31 | 24 | 8 | THE ROLLING STONES & VIRGIN 44712+ (11:5617:36) BRIDGES TO BABYLON
MANNHEIM STEAMROLLER AMERICAN GRAMM-HONE 1997 (10:36/14:38) CHRISTMAS LIVE | 4 |
| 41 | | | - | | - |
| 45 | 28 | 17 | 5 | NAS ESCOBAR, FOXY BROWN, AZ AND NATURE THE FIRM — THE ALBUM
AFTERMATH 90136*/INTERSCOPE (10 98/17 98/ | 1 |
| 46 | 39 | 44 | 3 | MICHAEL BOLTON COLUMBIA 68510 (10 96 CQ17 980 ALL THAT MATTERS | 35 |
| 17 | 45 | 35 | 19 | SARAH MCLACHLAN & MISTA 18970 (10.98/16.98) SURFACING | 2 |
| | 30 | 20 | 4 | DAVE MATTHEWS BAND LIVE AT RED ROCKS 8.15.95 | 3 |
| 48 | | | | BAMA IKA25 6758/ NCA (19 98 CO) | 3 |
| 48 | 27 | | | | |
| 48
49 | 37 | 28 | 10 | BUSTA RHYMES▲ LLCHRA 620641EEG LID 98/16 980 WHEN DISASTER STRIKES | |
| 48
49
50 | 41 | 37 | 25 | TIM MCGRAW ▲2 CURB 77886 CL0.38016.900 EVERYWHERE | 2 |
| 48
49 | | | | | |

34 53 FIONA APPLE & CLEAN SLATE/WORK 67439EPIC (10.94) Eq.16.911

| | | - | - | DECEMBER 0, 1887 | and the second |
|----------|----------------|----------------|------------------|--|----------------|
| WEEK | WEEK | 2 WIGS
AGIO | WKS. ON
CHURT | ARTIST TITLE | PEAK |
| 56 | 51 | 51 | 73 | THE WALLFLOWERS A' INTERSCOPE \$0055 (10 9116 91) BRINGING DOWN THE HORSE | 4 |
| 55 | 49 | 38 | 4 | VARIOUS ARTISTS ARETA 18988 (10.1915.98) ULTIMATE DANCE PARTY 1998 | 36 |
| 56 | 36 | - | 2 | BUSH TINUMA 90161-7WTE/SCOPE (10 5815 990 DECONSTRUCTED | 36 |
| 57 | 52 | 52 | 3 | VARIOUS ARTISTS | 52 |
| 58 | 35 | -16 | 2 | \$2,4890W \$1629 (15.9017.90 | |
| 54 | 35 | 41 | 21 | | 35 |
| | | | | | 1 |
| 60 | 50 | 46 | 6 | JOHN MICHAEL MONTGOMERY • ATLANTC INVEMILLE) 8306046 (10 98/36 98) GREATEST HITS | 33 |
| 61 | 54 | 42 | 6 | GREEN DAY REPRISE 46754/WARNER BRDS. (10.98/16.98) NIMROO. | 30 |
| 62 | 34 | - | 2 | LUNIZ NOO TRIBE 44535M/RGIN (10.95/16 58) LUNITIK MUZIK | 34 |
| 63 | 57 | 52 | 72 | LEANN RIMES & CURB 77821 (10.98/15.98) BLUE | 3 |
| 64 | 59 | 54 | 13 | DAYS OF THE NEW . OUTPOST 20004/SEFTEN OF \$4/12 \$50 DD OAYS OF THE NEW | 54 |
| (65) | 66 | 68 | 89 | CELINE DION A* 550 MUSIC 67541/67IC (10:00 E0/17:98) FALLING INTO YOU | 1 |
| 66 | 75 | 103 | 6 | JIM BRICKMAN WINDHAM HILL 11242 (10.96/16/94) THE GIFT | 66 |
| 67 | 55 | 43 | 69 | SUBLIME A' GASDLINE ALLEY 11412/MCA (10 98/16 98) SUBLIME | 13 |
| 68 | 43 | 21 | 3 | JANE'S ADDICTION WARNER BROS 45752 (10.58/15.96) KETTLE WHISTLE | 21 |
| 69 | 73 | 90 | 4 | SOUNDTRACK TVT SOUNDTRAK 8200TVT (10.96/16.98) MORTAL KOMBATI ANNIHILATION | 69 |
| 70 | 47 | 32 | 7 | SOUNDTRACK AT DEATH FOR S350PPRIORITY (12 SH19.90) GANG RELATED THE SOUNDTRACK | 2 |
| 71 | 58 | 53 | 31 | GEORGE STRAIT &' MON INSIMILLE 11564 (10 08/16-98 CARRYING YOUR LOVE WITH ME | 1 |
| 12 | 53 | | 2 | HARRY CONNICK, JR, COLUMBIA 68767 (19 98 EQ17.96) TO SEE YOU | 53 |
| 73 | 61 | 62 | 10 | JARS OF CLAY | 8 |
| 74 | 53 | 60 | 33 | THIRD EYE BLIND • LLXTRA 620124E9 (10 98/16 98) THIRD EYE BLIND | 38 |
| (75) | | 96 | 30 | | |
| 5 | 72 | 30 | 32 | SAVAGE GARDEN COLUMBIA 67954 (10 98 EQ16 98) SAVAGE GARDEN | 25 |
| 76 | 156 | 189 | , | * * * PACESETTER * * *
SOLINDTRACK • AT ANTIC AVESTIMA (10 MAI 2 MA | 76 |
| <i>B</i> | 82 | 65 | 15 | | 76 |
| | | 65 | | | |
| 78 | 62 | | 13 | OASIS▲ thic second (10.96 Eq/16.98) BE HERE NOW | 2 |
| 78 | 65 | 48 | 26 | GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION A GOD'S PROPERTY
8-811E 900934NTEP5COPE 110 9W16 940 | 3 |
| 80 | n | 73 | 11 | AMY GRANT A&M 540760 (10 96/16 98) BEHIND THE EYES | 8 |
| (81) | 89 | 71 | 6 | VARIOUS ARTISTS COLD FRONT 6254W TEL (12.9817.98) CLUB MIX '98 | 64 |
| 82 | 76 | 72 | 63 | DEANA CARTER A' DID I SHAVE MY LEGS FOR THIS? | 10 |
| 83 | 70 | 47 | 17 | CAPITOL NASHVILLE 27514 (10 59/15 98) THE ART OF WAR | 1 |
| 84 | 67 | 106 | 14 | BILLY JOEL COLUMBIA 67347 (10 98 EQ/17.98) GREATEST HITS VOLUME III | 9 |
| (3) | 86 | 59 | 5 | WYNONNA CLER STOSTANING SAL (10 SB 16 SB) THE OTHER SIDE | 38 |
| F | NE | | | CHICO DEBARGE KEDAR STORM UNIVERSAL 10.94/16/90 LONG TIME NO SEE | 86 |
| 87 | 81 | 93 | 54 | SOUNDTRACK &* WATTER SUMSTATIONTIC 82961/40 (11 98/17 98) SPACE JAM | 2 |
| 88 | 83 | 91 | 34 | THE VERVE VCHUT 44223/WIGH 130.99/16 981 URBAN HYMNS | 63 |
| 88 | 83 | 91 | 9 | ELTON JOHN ROCKET 5362664AM (1) 59/15 901 URBAN HTMNS | 9 |
| 30 | /4 | | 1 | | 9 |
| 9 | | | | | ~ |
| 91 | 102 | 86 | 36 | THE NOTORIOUS B.I.G. ▲' BAD BOY 73011*#RISTA (19 98/24 580 LIFE AFTER DEATH | 1 |
| 92 | 85 | 57 | 5 | TRACE ADKINS CAPITOL NASHVILLE 55856 (20.98/16.98) BIG TIME | 50 |
| 93 | 87 | 66 | 31 | MARY J. BLIGE &' MCA 11666* (10 98/16.98) SHARE MY WORLD | 1 |
| æ | 101 | 98 | 3 | B.B. KING MCA 11711 (10.99/17.90) OEUCES WILD | 94 |
| (95) | 143 | - | 2 | VARIOUS ARTISTS EPIC 58750 (10 98 EQ17 98) SUPERSTAR CHRISTMAS | 95 |
| 96 | 68 | 45 | 4 | THE CURE INCOMPLEXITIAL SELECTION SHITE STATE STATES TO SHITE | 32 |
| 97 | 92 | 75 | 7 | EVERCLEAR CAPITOL 36503* (10 98/15 98) SO MUCH FOR THE AFTERGLOW | 33 |
| 98 | 100 | 101 | 13 | MARTINA MCBRIDE RCA (MASHWILLD 47516/RLG (10.99/16.98) EVOLUTION | 80 |
| (99) | NE | WÞ | 1 | AUDIO ADRENALINE FOREFRONT 25182 (10 95/15 98) SOME KIND OF ZOMBRE | 99 |
| 100 | 90 | | 2 | LISA LOEB GEFTEN 25141 (10 99/16 58) FIRECRACKER | 90 |
| 101 | 104 | 104 | 8 | CREED WHD-UP 13049 (10 59/15 98) | \$3 |
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JAMIROQUAL ELLIOTT VIDS GET BILLBOARD HONORS

(Continued from page 5)

Nov. 22 at Billboard Live in West Hollywood, Calif.

The clip, featuring Jamiroquai front man Jason Kay slipping and sliding around a room with a moving floor, won the Maximum Vision Award and best clip bonors in the alternative/modern rock field. It also earned Jonathan Glazer director of the year bonors.



005.40

Missy "Misdemeanor" Elliott's Gold Mind/EastWest/EEG clip, "The Rain (Supa Dupa Fly)," which was named the year's best clip and best new artist clip in the rap field, was the only other multiple-award winner.

The Fan.tastic Video honor, a new award determined by visitors to Billboard Online, went to Spice Girls' Virgin clip "Say You'll Be There." All of the other winners were chosen in a vote by music video professionals,

Hosted by VH1 VJ A.J. Hammer, the Billboard Music Video Awards was sponsored by College Television Network and webcast live for the first time by JAMty and Billboard Online. Early in the ceremony, Hammer

acknowledged the death of INXS singer Michael Hutchence (see story, page 13). The show featured the presentation

of 28 awards by Hammer and guest presenters Tommy Boy dance diva Jocelyn Enriquez, Jon Forte of Ruffhouse/Columbia act the Refugee All-



stars, RCA singer/songwriter Leah Andreone, and special guest star Dennis Hopper.

Following the presentation of the Maximum Vision Award, Hammer ribbed Hopper, saying that he didn't appear to be familiar with British act Jamiroquai. Hopper responded by quipping that he was very familiar with virtual insanity.

Performers at the ceremony included Buzztone/RCA hip-bop act Funk-doobiest, H.O.L.A.'s Veronica, and Mojo/Universal punk-ska outfit Reel Big Fish.

Taking the honors in the pop/rock field were No Doubt's Trauma/Interscope video "Don't Speak," which was

MIDEM ASIA MOVING TO BALI (Continued from page 12)

people who would not otherwise at-

Other concerns include strict censorship laws governing importation into predominantly Muslim Indonesia. Some executives mention the prospect of bureaucratic hassles that could ensnare the sheer volume of music and, specifically, video product. that accompanies a trade show of MIDEM Asia's size.

RMO's Whitfield says customs and censorship should not present problems, however, "We've already appointed a freight forwarder, and we will supply all delegates with customs clearance forms which will be handled also by a freight forwarder in Indone sia. As long as people fill things in correctly and don't abuse the rules, it will all be taken care of in advance

This year's MIDEM Asia, held May 21-23 at the Hong Kong Convention and Exhibition Centre, drew 2,138 participants, representing 916 com-panies from 43 countries. This contrasts with 2.432 delegates in 1996 and 2,129 in 1995, the convention's first year, RMO had expected more than 2,500 attendees in 1997.

Assistance in preparing this story was provided by Jeff Clark-Meads in London

NOT 100:

named best clip, and Fiona Apple's Clean Slate/Work/Enic video "Sleep To Dream." selected as best new ortist clin

In the contemporary Christian field, dc Talk's "Colored People" earned best clip, while Smalltown "Prophet, Priest & King Poets scored the nod for best new artist clip. Both acts record for Forefront/Cho



In the jazz/AC field, "God Bless The Child," by Tony Bennett Featur-ing Billie Holiday (Columbia), won the best clip honors, while Jewel's Warner Sunset/Atlantic video for "Foolisb Games" won best new artist clip.

In the hard rock division, Marilyn Manson's Notbing/Interscope clip "Beautiful People" won clip of the year, while Talk Show's Atlantic video "Hello Hello" garnered the best new artist honors.

RCA artist Robyn's "Do You Know (What It Takes)" earned the best new artist clip in the dance division, wh "We Trying To Stay Alive," by Ruffhouse/Columbia act Wyclef Jean Featuring Refugee Allstars, won best

clip. In the country field, best clip honors went to "It's Your Love" by Curb artist Tim McGraw with Faith Hill, while "Even If It's Wrong," by Arista Nashville act BR5-49, won the best new artist clin.

The only tie was for best clip of the year in the R&B/urban field. "Mo Money Mo Problems" by Bad Boy/Arista act the Notorious B.I.G. Featuring Mase & Puff Daddy shared honors with "Men In Black" by Columbia rapper Will Smith. The best new artist clip in R&B/urban went to Kedar/Universal act Erykah Badu's "On & On."

The best new artist clip in the alternative/modern rock field went to Smash mouth's Interscope video Walkin' On The Sun

The following is a list of winners in the local/regional show categories, which were voted on by attendees at the Billboard Music Video Conference:

- Pop/rock: "Power Play," Newark, NI
- Hard rock; "Punk TV." Denver Alternative/modern rock: "The
- Swindle," Bridgeport, Conn. Jazz/AC: "The Breeze Video Pro-
- gram ram," Phoenix. R&B/urban: "Urban X-pression."
- Philadelphia Rap: "Video Undaground," New
- York

Country: "The Country Music Channel," San Francisco.

TO OUR READERS

The Hot I00 Singles Spotlight will return next week.



by Geoff Mayfield

IREWORKS: Metallica's "Re-Load" bows at No. 1 atop The Billboard 200. Its 435,500-unit total is smaller than the sums with which it debuted in 1991 (598,000 units) and 1996 (680,000 units), but nonetheless, the hardrocking yet becomes the first non-rap act to top the 400,000 mark in '97.

Celine Dion's "Let's Talk About Love" (No. 2) makes noise with 334,000 nits, far ahead of the 193,000 pieces that last year's "Falling Into You" otched in its first week. There was only one week-during Christmas, when it sold 371,000-when that title had a higher tally. That one was on the chart for 62 weeks before it fell out of the top 10.

Meanwhile, there were zero weeks when the first albums by Erykah Badu and Hanson rang more than their new ones do. Badu's live set chimes in at No. 4 with 177,500 units; Hanson's Christmas set wraps up at No. 7 with 125,000 units, "The BBC Sessions" of '70s gods Led Zeppelin. a double-length package, also exceeds 100,000 units at No. 12 (101,000 unita)

WHO KNOWS? Now that the dust has cleared from Metallica's loud chart bow, the top of The Billboard 200 becomes a tug of war between a posthumous rap icon and the man who has spent more weeks at No. I than any other act in the '90s

The dead rapper is 2Pac, whose last three albums debuted at No. 1 with average first-week sales of 480,000 units. Excluding 1995's "Me Against The World," his last two averaged more than 614,000, with his posthumous '96 Makaveli recording pulling about 664,000 units in week one. Country superstar Garth Brooks is the guy who has worn The Bill-

board 200's crown more times, 33 weeks, than any other artist this decade. His last five non-Christmas sets have enjoyed an average first-week take in the neighborhood of 421,500 units.

It's been more than a year since 2Pac's death, so it's hard to say how nuch allure he still commands, just as the impact of Brooks' summertime HBO special is a wild card that is difficult to calculate. Due to Thanksgiving week's production schedule, this column is not armed with the first-day sales reports that it usually would command, so pick 'em.

CH-CH-CH-CHANGES: With this issue, the chart field previously identified as "Label" will now read "Imprint" (see story, page 8). Some of the companies listed as imprints, such as the Arists joint ventures Bad Boy and LaFace, are staffed. Others, such as Atlantic's Lava and Big Beat onikers, are not staffed.

However, Billboard's longstanding policy is that the listings found on our charts reflect the logos a consumer might find on product in the stores. Our charts' adoption of the "Imprint" category crases the sometimes thorny question of whether a label is indeed a label. Trust me when I tell you that question comes up more frequently than you might think . . . Also new with this issue, which starts the 1998 chart year, is the listing of EMI-Capitol Entertainment Properties as the distributing label for most of EMI Music Distribution's catalog fare. The original labels for those titles will continue to reside in the Imprint field on Top Pop Catalog Albums and Top Country Catalog Albums.

UNERAL FOR A FRIEND: The Billboard/Airplay Monitor family grieves the untimely passing of Airplay Monitors editor in chief Heston Hosten (Billboard, Nov. 29), who recently succumbed to a long and courageous fight with cancer. As a co-worker, I'll miss his get-it-done attitude As a friend, I'll never be able to replace that smile of his, which could brighten even the largest and most crowded room

Heston checked in for what was ultimately his final hospital stay just before the Billboard/Airplay Monitor Radio Seminar & Awards convened Oct. 16-18 in Orlando. Fla. It was there that I learned from a mutual friend of his grave prognosis, but when I called him from the confab. I kept that knowledge to myself, preferring to let him decide when, or even if, he would share that.

The phone conversation offered me a lasting snapshot of Heston's dedication, because when I told him that lots of people at the conference missed him and wished he could be there, he put aside concerns about his own fate, worrying instead that his absence was serving as a distraction When I assured him that things in Orlando were rolling along smoothly and that he would be pleased to see how well his charges were taking care of business, he was relieved, his voice hinting a bit of that priceless smile.

I happened to be working in our New York headquarters, where most of the staff who reported to Heston work, during the week that he passed away. I could not help but be impressed by how well the charts and Airplay Monitor crew bore up in the face of the very sad reality that we all bad to embrace. It brought me back to that phone chat that Heston and I had during the Radio Seminar, and I realized that the staff's comportment in the face of dreary circumstances and unrelenting deadline pressure served as a living testimony to the professionalism that were hallmarks of his brief tenure here and his long stay at affiliated company Broadcast Data Systems. He would have been proud.

Over and above the professional example that he set, Heston's warmth, charm, and sincerity will forever touch those of us who were able to rub shoulders with bim. Rest well, sweet prince.

| THE WEIK | UAST WEEK | MERCON | TITLE | | D MULT | UAST WERK | MERS ON | TITLE |
|----------|-----------|--------|--|-----|--------|-----------|---------|--|
| ž | 3 | 34 | ARTIST OMPRINT/PROMOTION LABELS | 1 1 | - | 3 | ¥. | ARTIST OMPRINT/PROMOTION LABELS |
| 1 | 2 | 4 | NO AUTHORITY (MULTWORK) | 1 | A | - | 1 | ONLY IF
ENYA (REPRISE) |
| 2 | 7 | 1 | RISE
VERIDAICA (H O L.A. ISLANDI | 16 | 5 | - | 3 | THE BREAKS |
| 3 | 5 | 3 | UP & DOWN
BILLY LAWRENCE (EASTWEST/EEG) |] [| 8 | 16 | 3 | SAY YOU'LL STAY |
| 4 | 3 | 3 | SHOWDOWN
E-A-SAU/EAT MONTELL JORDAN (RELATIVITY) |] [| 7 | 19 | 2 | SANO ANO WATER
BETH NELSEN CHAPMAN (REPRISE) |
| 5 | 8 | 5 | DIANA CARTER CAPITOL INASHMULLI |] [| 8 | 21 | 26 | ALIVE
PEAR, JAM (EPIC) |
| 8 | 1 | 7 | MAN BEHING THE MUSIC
DEEN PEN FEAT TEDOT RULET GET MANYINTERSCOPE | 16 | 8 | - | 4 | CLOSER
CAPONE -N- NOREAGA IPENALTI/TOMINT BOY |
| 1 | 13 | 4 | INFATURATION
LAURINER (THE TUMEPIC) | 15 | 10 | 24 | 22 | EVEN FLOW
PEAKS JAM (EPIC) |
| 8 | 9 | 6 | WHAT IF I DO
MINDY MCORLADY (BNA/RCA/NASHVILLE) | 16 | 1 | 18 | 2 | PAPI CHULO |
| 8 | 4 | 3 | COME ON EILEEN
SAVE FERRES (STARFOOL/EPIC) |] [| 2 | 23 | 3 | MORE THAN EVERYTHING |
| 10 | 15 | 2 | SOMETHING THAT WE DO
CUNT BLACK ORA (KASHMELE) | 15 | - | | 1 | WHATEVER U WANT |
| 11 | 20 | 2 | THA HOP
KINSU (BLUNT/TVT) | 1 | × | 25 | 13 | DANCE HALL DAYS
WANG CHUNG IGEFTENT |
| 12 | 14 | 7 | YOU DON'T SEEN TO MISS NE
PATTY LOVELESS (EPIC) | 15 | 5 | - | 2 | LOVE OF MY LIFE |
| 13 | 11 | 8 | NEVER WANNA LET YOU GO
ABSOLUTE (DEF JAMMERCURY) | В. | | ing | Unde | r lists the top 25 singles under No. 100 |

UDDITIO UNDER

FOREIGN SIGNINGS PAYING OFF FOR GERMANY'S MAJOR LABELS

speaking world but that still have a solid following in the GSA region and Eastern Europe. Deep Purple last year signed with EMI Germany and will release an album in 1998.

EMI president, GSA, Helmut Fest, one of the more successful "importers of non-German acts, says, "I have always been convinced that it makes sense to sign up U.K. and U.S. acts who have reached a difficult point in their careers in their home countries directly in Germany."

But a more recent development is the view of Germany as a place to break new acts, as a country with a well-developed production infrastructure and skills and A&R staffs that are in tune with the rest of the world markets' needs

A shortage of suitable repertoire signed by affiliate companies has played some part in the development. says Fest.

While it's not fair to say that little has come out of the U.S. over the past few years, the problem is that 'urban music' has taken a turn which does not necessarily allow it to be transplanted into the European market with the same degree of success," he says, "Rap or hip-hop acts only have any chance of success if they are melodic and, more importantly, form part of s trend."

BOCK THE VOTE (Continued from page 12)

with Black Youth Vote, the National Assn. for the Advancement of Colored People, and other traditional organizations to get young people of color registered to vote.

"[Rock the Vote is] rejuvenating now, getting ready for the congressional elections and gearing up for '98," says Frisby. "We want to get young people registered and educated, train activists, get young people to the polls next year, and get them speaking out about issues that are important to Itheml

"[Rock the Vote is] different because we target young people using pop culture," continues Frisby. "We have at our fingertips the people who made Madonna and Sean 'Puffy' Combs, and this helps us get in the face of young people who might not otherwise be interested in politics.

Frisby admits that the organization could "do some things to get us in the media more," citing the strategic use of radio to give Rock the Vote a regional presence as well as the successful coop eration with MTV in the past to increase national exposure.

But even when the organization is flying under the media radar, the nur bers indicate that Rock the Vote is getting the job done, Frisby says.

WORD NASHVILLE (Continued from page 12)

positions when the label closed its doors. Teague will remain with the label through the end of the year.

Word Nashville's greatest successes were in taking mainstream country projects to Christian consumers, as evidenced by the reception the Kenny Rogers and Collin Rave albums received at Christian retail. Teague plans to continue that role with a new nartner.

"I'm excited about the opportunity to try to build this dual-market music inside the country community," he savs.

EMI Germany's direct signings include new acts and those without contracts in their home markets. Some of these acts-notably Chumbawamba in the U.K .- have returned to success in their home countries via Germany (Billboard Nov 8)

Martin Brem, managing director of Columbia Germany in Frankfurt, says. "If our tastes and market needs are not served by the US mainstream it just makes economic sense for us to fill the gans." Among Columbia's direct signings is singer Anne Clark.

Brem notes that if Columbia were looking to sign overseas acts or projects, it would initially have to be successful in Germany. "That has to come first. If there is an exploitation angle, [so much] the better," says Brem. Polydor Germany's signing of "Bay-

watch" star David Hasselhoff is one example of a German company selling records with a U.S. act. While Ameri can audiences have never been able to accept Hasselboff as a singer, he has had chart success as a vocalist in many countries with more than 5 million records sold worldwide, according to his previous label BMG

Polydor managing director Jorg Hellwig says, "If a foreign artist has a strong market in Germany and is no longer able to find a good deal in his own country, this represents an ideal constellation for a direct signing." If there is competition in the act's home market, such deals do not make sense, cautions Hellwig: "It would be ridicuus to compete with affiliates

Epic Records in Frankfurt has KNIGHT'S LEGAL SETBACK

Croakett for \$2,500 cent via Western

Knight was arrested April 19, 1994.

and pleaded guilty June 29, 1995, to one

count of conspiracy to purchase

firearms: the other four counts were

Judge Philip M. Pro sentenced Knight to 30 days in a halfway house, fined him

\$2,500, and placed him on three years

of supervised release. Knight's case

was transferred to the jurisdiction of

the court's Central District of Califor-

positive for marijuana use in five court-

mandated drug tests, Knight was ordered to show cause why his proha-

Before he could appear in court.

On Sept. 7, 1996, Knight and rapper

however his troubles with the law escalated rapidly.

Tupsc Shakur were involved in an

assault on reputed gang member

Orlando Anderson in the lobby of the

MGM Grand Hotel in Las Vegas.

Shakur was mortally wounded while

riding in Knight's car on the Vegas

strip later that night. No criminal

charges were lodged in the beating

incident which was caught on a hotel

security camera: however, Anderson, who was once considered a principal suspect in Shakur's still-unsolved mur-

er, filed a civil suit against Knight,

Death Row, and Shakur's estate in

September (Billboard, Sept. 20).

In August 1996, after he had tested

missed. Nevada U.S. District Court.

(Continued from page 12)

Union to Las Vegas.

nía in September 1995.

tion should not be revoked.

gion for the world outside the U.S. and Canada and has already sold 500,000 conies total of three albums: "Tested." "Stranger Than Fiction." and "The Gray Race." Non-German dance acts. notably Run-D.M.C., whose latest sin-gle, "It's Like That," hit No. 1 on the gle, "It's Like That," nut iso, i on pDC German Dance Chart, have performed well for Epic, and Boy George has a deal with dance label Epidrome as a DJ and dance act, as has New York rapper Mic Geronimo, a co-signing with Sony France.

signed a distribution deal for Bad Reli-

Joerg Hacker, Epic's managing director, does not think foreign partners are angered by German companies signing foreign acts directly. "Given the low volumes concerned, foreign affiliates and partners are not overly worried. However, if a foreign signing proves to be a great success in Europe and Epic's foreign affiliates could have had the act, a conflict would he inevitable "

GERMANY AS A MARKET

One reason for Germany's em gence as Europe's first A&R stop off is its economic power. The GSA area is by far the continent's most important marketing region and has a receptive and noniudgmental audience, especially for pop music

for pop music. RMG Ariola Munich found just how great a power it was when it launched Backstreat Rova than licensed to the company from Jive/Zomba Backstreet Boys' first album there, "Backstreet Boys," has sold more than 900,000 units and the single "Everybody" has sold more than 350,000 units, says BMC

Its own signing, 'N Sync, is follow-ing in Backstreet Boys' footsteps. With the group landing five singles on the German charts and its debut album, "'N Syne," hitting No. 1 on the album chart. BMG is now launching major promotion and marketing activities for the releases in the U.K. and the U.S. To date, BMG has released " 'N Sync' in 29 countries and seen sales of 600,000 albums, a little more than half of them in Germany.

Germany offers greater potential for oung artists than any other key mar ket, notes Michael Haenties, owner of edel records in Hamburg.

"The German market has increasingly liberated itself from its Anglo-American slant. Although artists from England and the U.S. are now being signed directly, production and marketing is now less oriented to foreign countries and more to the German market "Edal records has hed great success with Aaron Carter and Trey D. from the U.S. Both acts are planned for international release by edel early next year, and Carter's single "Crush On You" is currently No. 40 in Germany and has already been released in most European countries.

It's not just U.K. and U.S. acts that are being snapped up by German A&R execs. Universal Germany managing director Heinz Canibol signed Swedi singer Pandora, who has sold more than 900,000 albums in Japan. Germany has now also become the strongest market for U.S. heavy metal legend Manowar, thanks to Universal's activities. However, Canibol says, "we do not actively seek such opportunities. They tend to happen coincidentally. In any case, we slways consult with the relevant national companies in good time before taking any action.

Mercury Germany has signed Swedish group Together, which notched 150,000 sales in the German market with its album "To Be With You." Mercury marketing and A&R director Boris Lohe sees strong poten tial in Germany for European acts signed by German labels, as they are "specifically produced to optimum effect for the local market."

The nation's production base, which

has evolved along with the rise in national signings, is one factor helping to attract artists. Under managing director Bernd Dopp, WEA Germany has added three spectacular acts to its roster that have sold well in Germany and beyond.

Bootay Collins' album "Fresh Outta "P" University" and the single "I'm Leaving You" made it straight onto the national charts; the single currently stands at No 60

WEA produced Collins with MC Lyte, Thomas D. and S.M.U.D.O. of Dio Fontastischen Vier, and Bernie Worrell and Fred Wesley of Parliamant/Funkadalia

Collins savs about his experience of working in Germany, "I guess even if you don't know how to speak somebody's language, once you got a good vibe going on, that says it all" (see related story, page 23). U.S. singer Randy Crawford signed

to WEA Germany two years ago. With such renowned producers as Jens Krause and Mousse T. behind her, Dopp is convinced that the first single. "Are U Sure," is not the only potential hit on her new album, "Every Kind Of Mood," released in October in Germany, Crawford's 1996 album, "Naked & True," her first after signing with WEA Germany, has sold more than 400,000 units worldwide, says the label.

EastWest has also had great international success with direct signings. including Sarah Brightman, Willy DeVille, Bonnie Tyler, and Princessa EastWest managing director Hubert Wandio comments. "We have already the hottest U.S. labels in the world like Atlantic and Elektra, but there is a need to sign international artists.



EFI COMMUNICATIONS - Chairman Gerald S, Habbs - President & CI(O, John B, Babcock Jr. crucies Vice Presidents, Robert J, Dewling, Martin B, Feely, Noward Laeder - Senior Vice Preside Georgias Challs, Paul Cerran, Mark Daory, Ann Haira, Rosaine Lavett - Vice President, Gleen a Sman - Chairman Emerica: WJ, Uldeford

Let us - Constrained State (ii) 2. Little difference of the state of

asked Knight to admit that his participation in the assault on Anderson had violated his state probation 'I admit that, sir," Knight replied.

After Rea miled that Knight had also violated his supervised release in the federal weapons case, Chesnoff, Jess-ner, and Bouchard expressed their mutual satisfaction with the proposed sentencing arrangement to the judge.

Before pronouncing his sentence, Rea asked Knight if he had anything to

"I've been incarcerated over a year now and felt that I've learned my lesson," Knight said. "I want to go on with my life."

Rea passed his sentence with the admonition, "Don't let me see you back here, Mr. Knight."

"You won't. Your Honor." Knight renlied

After the MGM Grand assault came to light, Knight was jailed for violating his state probation in an armed assault on ranners Lynwood and George Stan. lev in 1992 On Feb 28 Judge Cauleger sentenced Knight to serve his suspended nine-year sentence for the assault on the Stanleys (Billboard, Murch 15)

The revocation of Knight's probation in the assoult case ultimately led to his Nov. 24 federal hearing, which had been pending since March.

Unlike Knight's February hearing, a daylong affair at which a parade of character witnesses appeared before a courtroom overflowing with supporters and press, the onetime rap mogul's federal hearing was a fast 15-minute formality. It took place in a small hear-ing room-U.S. District Court Judge William J. Rea's temporary courtroom-in the downtown Federal Build ing. A handful of journalists and TV news sketch artists witnessed the swift proceeding.

Knight-looking considerably thinner than he had at his February court appearance-was escorted into the om with his hands manacled to a chain around his waist. The once-flamboyant record exec was clad nondescriptly in a white T-shirt, blue jeans, and white athletic shoes.

After U.S. Attorney Gregory Jessner and Knight's lawyer David Chesnoff held a sidebar at Rea's bench to explain the sentencing arrangement, the judge



BPI, N.Y. Times Launch Entertainment Web Site

BPI Communications Inc., parent company of the Billboard Music Group, and the New York Times Syndicate have joined forces to create Entertainment News Daily, a new Internet site devoted to entertainment news. The site (www.entertainmentnewsdaily.com) provides news and other information from BPI publications-including Billboard. The Hollywood Reporter. and Back Stage-as well as consumer dailies from around the US

Music coverage is a specialty of the new site. Music offerings include news stories from Billboard as well as highlights of several key Billboard charts.

The new site also includes coverage of films, video, theater, television, and books. Articles are gleaned from the BPI titles and from such Times-associated dailies as the Boston Globe and the San Francisco Chronicle. The site also carries the Times Syndicate's "TV Tonight" column and specialized fare such as a science fiction column.

The new site is advertiser. supported and free to all Internet users. It also has an archive. offering historical information on the entertainment business for a monthly fee of \$4.95.

Then there is the "City Scene" button on the site that links users with the entertainment-oriented Web pages of newspapers in 27 cities in the U.S. and Canada.

John Morgan, BPI's VP of electronic media, says plans are under way to broaden the site's news sources to include the Times' international publicatione

LSG Is More Than Sum Of Its Parts

GERALD LEVERT, Johnny Gill, and Keith Sweat have all had top five hits on the Hot 100 before, but now that the three stars have teamed up to form a supergroup, they are back in the upper reaches of the chart. "My Body" by LSG (EastWest) bullets 5-4 in its sixth chart week. Of the three, Sweat has achieved the highest peak position, reach-ing No. 2 in 1996 with "Twisted." The follow-up, "Nobody." peaked at No. 3.

Gill has been to No. 3 with his "other" group. New Edition, for whom "Hit Me Off" was a

top three hit in 1996. As a solo artist, Gill had another No. 3 track, with "Rub You The Right Way" in 1990. Levert's biggest hit until now was "Casanova," a No. 5 single in 1987 recorded with his group, Levert.

On The Billboard 200, the LSG album, "Levert, Sweat, Gill," entered at No. 4 last issue. That's a higher chart position than any of the artists

have achieved on their own. Gill peaked at No. 8 in 1990 with a self-titled album, Levert went to No. 18 in 1994 with "Groove On," and Sweat hit No. 5 in 1996 with his selftitled alburn. Gill reached No. 1 as part of New Edition.

29 AND COUNTING: Now in his ninth week at No. 1 on the Hot 100 with "Something About The Way You Look Tonight," Elton John will probably still be in the top 10 come the beginning of 1998. That will extend his record of having at least one top 40 single every year to 29 consecutive years.

3s SPECIAL: Would you be impressed if an artist had 37 chart-topping albums, 34 of them consecutively? That's the record held by the most successful anthology series in his-"Now That's What 1 Call Musie! 38" (EMI/Virgin/ PolyGram) is No. 1 on the U.K. album chart compiled by Chart-Track (see Hits of the World, page 68). The series began in December 1983 as a joint venture between EMI and Virgin and has continued ever since, at the current

pace of three double-CDs a year. PolyGram became a part-ner in the venture in 1986. "Now That's What I Call Music! 4" is the only volume in the series to miss the No. 1 spot. That edition, released at Christmas 1984, peaked at No. 2.

ONE FINE 'DAY': Lou Reed's "Perfect Day" has charted in the U.K., but never by Reed. The song, originally heard on the 1972 album "Transformer," was a British chart entry for Duran Duran (No. 28) and Kirsty MacColl (No. 75

both in 1995). Now the song has been transformed into a charity recording, with proceeds going to the BBC Children in Need fund. Released on Chrysalis, the song moves 5-1 on the U.K. singles chart this issue.

BBC2: The BBC is also showing up on the U.S. chart this issue. The first Led Zeppelin album to chart in four years debuts at No. 12. "The BBC

Sessions" (Atlantic) is the fourth entry for the group in the '90s and the most successful. The previous high was the No. 18 peak of the four-CD set "Led Zeppelin" in 1990. The BBC album is the highest-charting Zeppelin release since "Coda" went to No. 6 in 1983.

BROADWAY BOUND: Paul Simon's "Songs From The Capeman" (Warner Bros.), featuring songs from the forth-coming Broadway show, debuts at No. 42. The original-cast album of Broadway's newest hit, "The Lion King On Broadway" (Walt Disney) debuts at No. 200. And while "Beauty And The Beast" is still playing on Broadway, the soundtrack to "Beauty And The Beast: The Enchanted Christmas" (Walt Disney) opens at No. 144.

ACCURATE TITLE: "Long Time No See" is the no of Chico DeBarge's new album. The set enters The Bill-board 200 at No. 86 and is the first album by him to appear on the chart since his eponymous debut in 1987. Unlike his siblings, Chico was never a member of the group DeBarge.



by Fred Bronson

'Top Pop Singles' Has More Info Than Ever

"Top Pop Singles 1955-1996" is the eighth edition of the most referred to book in the music industry. The updated edition offers more facts and fea than ever before This

essential research tool contains two new significant additions which more than double the number of titles of the previous edition. For one thing, all B-sides are now included. Secondly, the flip side of every charted vinyl sine

well as additional trac

disc singles make their debut in

Another first is the inclusion

of all the hits of Billboard's Hot

100 Singles Airplay chart with-

in the main artist and title sec-

tions. Now, all of the non-single

"Top Pop Singles 1955-1996."

hits by artists such as No Doubt, Alanis Morissette and Smashing Pumpkins appear in chronological order with their

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hart late charted cassette and compact indication platinum thousand

The ne in solecte Record 1 9810 or f:

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certifications plus
a of notes of interest.
we edition is available
ed bookstores or from
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ax 414-251-9452. | 13,103,000
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THIS WEEK
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| zo at 212-536-5173 | - | SUM I |
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> Visit our Web site at http://www.billboard.com Contact Sam Bell at 212-536-1402/1-800-449-1402. E-mail: sbell@billboard.com

| - | OVER | ALL | - | YEAR-TO-DATE
SALES BY
ALBUM FORMAT | | | | |
|----------|-------------|-----------|---------------|--|-------------|------------------------|--|--|
| | 1995 | 160 | 97 | | 1998 | 1997 | | |
| TOTAL | 577,940,000 | | 00 (UP 6.6%) | CD | 341,407,000 | 381,402,000 (UP 11.7%) | | |
| ALBUMS | 475,779,000 | | 00 (UP 5%) | CASSETTE | 133,152,000 | 117,083,000 (DN 12.1%) | | |
| SINGLES | 102,161,000 | 116,195,0 | 00 (UP 13.7%) | OTHER | 1,220,000 | 1,189,000 (DN 2.5%) | | |
| UNIT | BALL | | ALE | .E. 18 | | BALES | | |
| | .094.000 | - | | | - | THIS WEEK | | |
| | | | 11,776,000 | | | 2,318,000 | | |
| | 103.000 | | 10.816.000 | | | 2,287,000 | | |
| | ANGE | | GHANGE | | | CHANGE | | |
| ι | JP 7.6% | | UP 8.9% | | | UP 1.4% | | |
| THUS | WEEH | | THIS WEEK | | | THIS WEEK | | |
| | 391.000 | | 11.859,000 | | | 2,532,000 | | |
| CH | ANGE | | CHANGE | | | CHANGE | | |
| DC | WN 2.1% | | DOWN | 0.7% | | DOWN 8.5% | | |
| | | | BALE | | ORMA | | | |
| | | VEEK | CHAP | | 1996 | CHANG | | |
| CD | 9,098,000 | 8,420,000 | UP 8.1 | % | 8,583,000 | UP 6% | | |
| CASSETTE | 2,650,000 | 2,374,000 | UP 11.6 | 1% | 3,248,000 | DN 18.4% | | |
| OTHER | 28,000 | 22,000 | UP 27.3 | 1% | 28,000 | NONE | | |

MIDNIGHT GARDEN OF GOD

A Johnny Mercer songbook k.d. lang Joe Williams Paula Cole Rosemary Clooney Brad Mehldau Cassandra Wilson Kevin Spacey Alison Eastwood Clint Eastwood Alison Krauss Kevin Mabogany Diana Krall Tony Bennett Joshua Redman



"Paula Cole delivers a brilliant reading of 'Autumn Leaves'." —Variety

"The soundtrack, composed of Johnny Mercer classics, is splendid."—Lie Smith

Profluced by Matt Pierson and Clint Eastwood

UNBELIEVABLE

IT'S NOT A GAME!

PUFF DADDY & THE FAMILY

"Can't Nobody Hold Me Down" #1 Hot 100 Single and R&B Single for 6 weeks - Triple Platinum

"I'll Be Missing You" #1 Hot 100 Single for 11 weeks. #1 R&B Single for 8 weeks - 4x Pintinun

"Been Around The World"- Already Top 20 at R&B Airplay

"It's All About The Benjamins"

Now at R&B and Pop, Remix (Fosturing Daye Grohl-& Rob Zombie, Tommy Stimson and FuzzBubble at Rock now!

From his #1 debut album, No Way Out - Now past Triple Platinum

THE NOTORIOUS B.I.G.

"Hypnotize"

#1 Hot 100 Single and R&B Single for 9 weeks - Platinum

"Mo Money Mo Problems" #1 Not 100 Single for 2 weeks, #2 R&B Single - Platinu

New Single, "Sky's The Limit," at R&B'and Crossover.new

From his #1 album Life After Death Now past 7x Platinum

MASE '

"Feel So Good" Top 10 Hot 100 Single, Top 5 R&B Single -Alrendy Gold

From Jus #1 debut album, Harlem World - Now past Platinum



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